

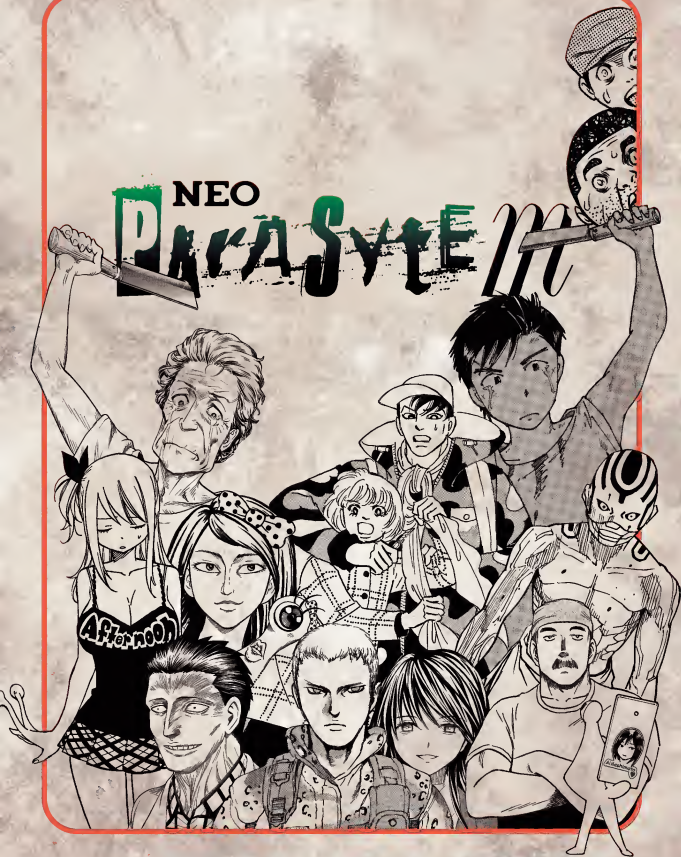
The poster features a central, large, stylized eye with a green and blue iris, surrounded by dark, branching lines. The background is a collage of anime-style illustrations, including a large, menacing mouth with sharp teeth at the top left, a character with a wide, toothy grin at the top right, and a character with a shocked expression at the bottom left. The title "NEO Parasite M" is prominently displayed in the center, with "NEO" in a smaller font above "Parasite M".

Moto Hagio  
Moare Ohta  
Takayuki Takeya  
Yasushi Nirasawa  
Hiro Mashima  
PEACH-PIT  
Takatoshi Kumakura  
Ryouji Minagawa  
Riichi Ueshiba  
Hiroki Endo  
Yukari Takinami  
Akira Hiramoto

# NEO Parasite M

Based on *Parasyte* by Hitoshi Iwaaki

# NEO PARASYTE III



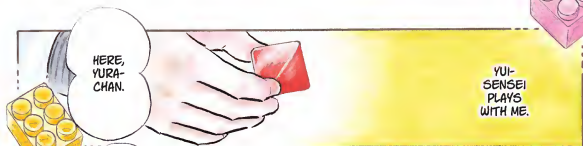


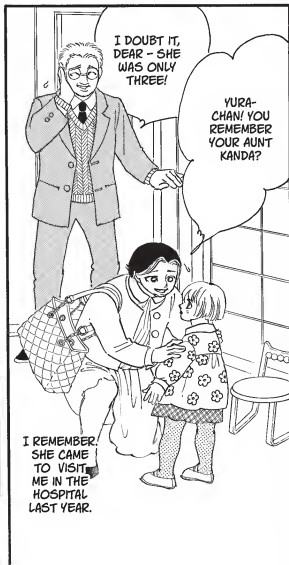
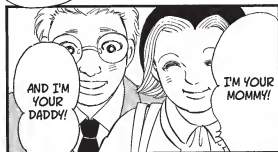
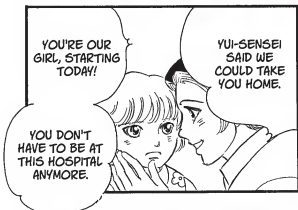
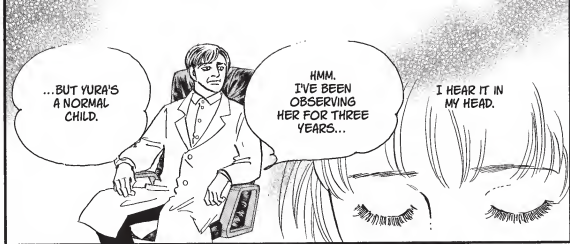




# Through Yura's Gate

MOTO HAGIO

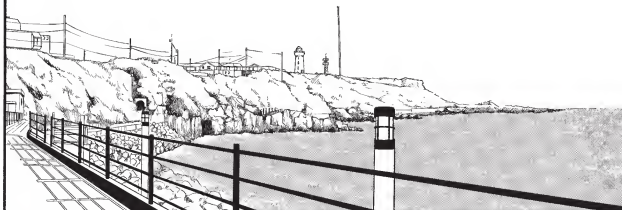






IT WAS THE  
FIRST TIME I  
SAW THE SEA.

I LEFT THE  
HOSPITAL  
AND CAME TO  
CHOSHI.



CONGRATU-  
LATIONS ON  
BECOMING A  
FIRST-YEAR!

一年生

YURA!  
SMILE!

YURA  
REALLY  
DOESN'T  
SMILE, DOES  
SHE?

SIGN: FIRST-YEARS



I  
STARTED  
GRADE  
SCHOOL.

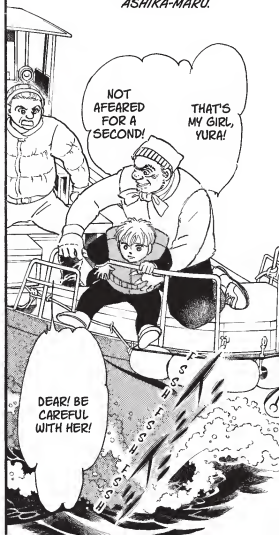


GRANDPA KANDA  
LET ME RIDE ON  
HIS BOAT, THE  
ASHIKA-MARU.

NOT  
AFEARED  
FOR A  
SECOND!

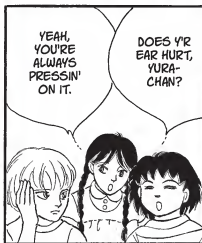
THAT'S  
MY GIRL,  
YURA!

DEAR! BE  
CAREFUL  
WITH HER!



YEAH,  
YOU'RE  
ALWAYS  
PRESSIN'  
ON IT.

DOES Y'R  
EAR HURT,  
YURA-  
CHAN?





SHUT  
UP.

IT'LL  
GO AWAY  
WHEN YOU  
GROW UP.



NO, ALL  
THE TIME.



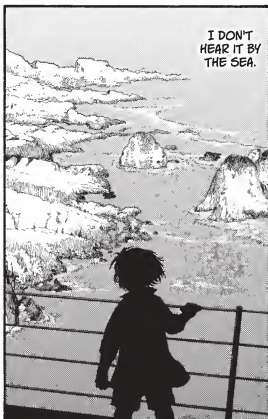
WHOSE  
VOICE IS  
IT?

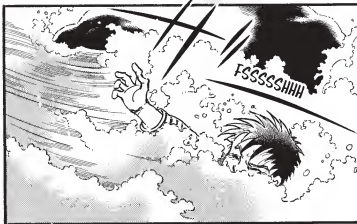
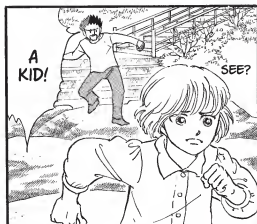
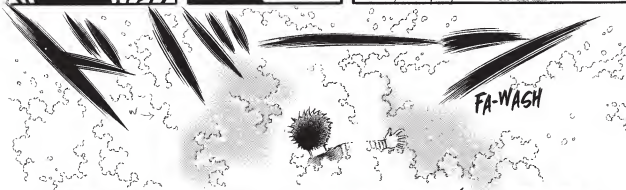
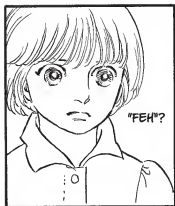


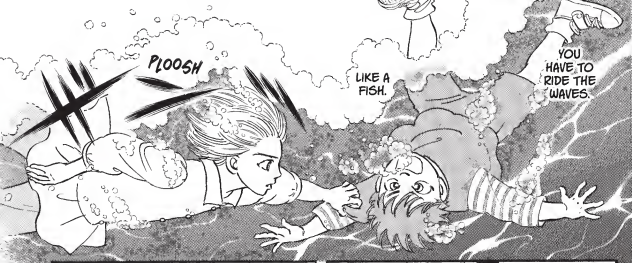
DO THE  
WAVES  
DROWN IT  
OUT?



I DON'T  
HEAR IT BY  
THE SEA.







PLOOSH

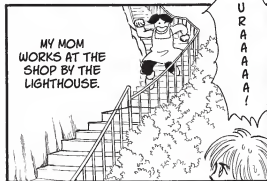
LIKE A  
FISH.

YOU  
HAVE TO  
RIDE THE  
WAVES.



I CAN  
SWIM.

YURA-  
FROM THE  
KANDA  
PLACE?  
YOU-?



MY MOM  
WORKS AT THE  
SHOP BY THE  
LIGHTHOUSE.

Y U R A A A A !



ARE YOU  
OKAY?!

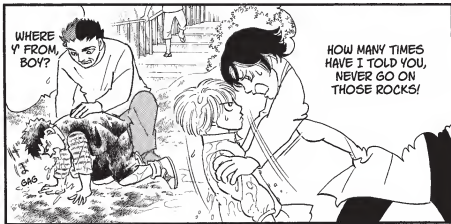
COUGH

ゴホ  
ゴホ  
COUGH



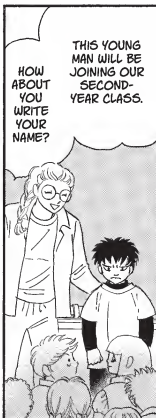
COUGH!

FEH!



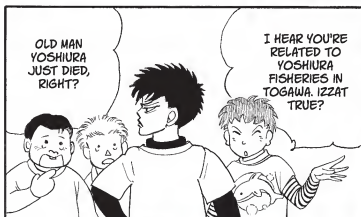
WHERE  
'R FROM,  
BOY?

HOW MANY TIMES  
HAVE I TOLD YOU,  
NEVER GO ON  
THOSE ROCKS!



"FEH"...

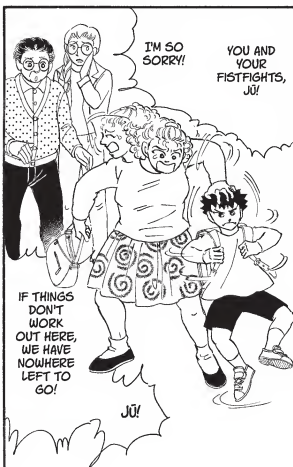
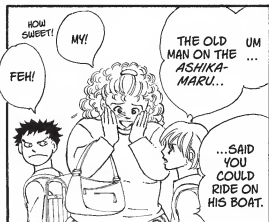
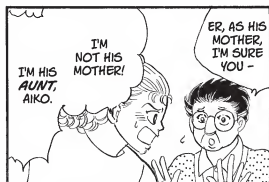
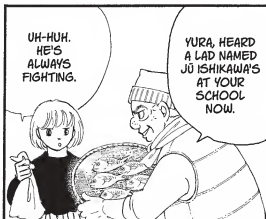
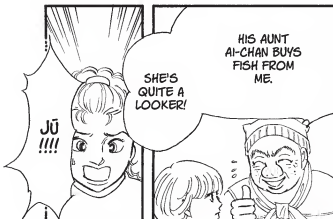
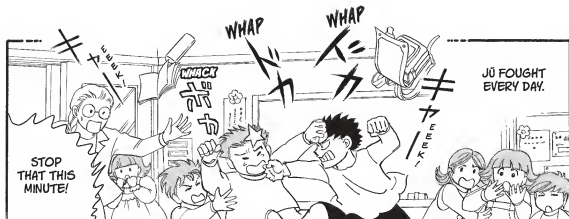
...STARTED  
GOING TO  
MY SCHOOL.

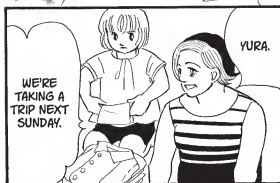
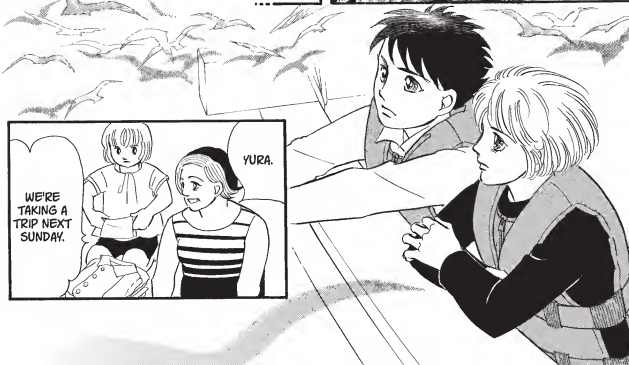
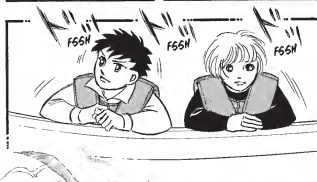
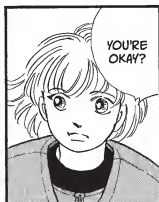
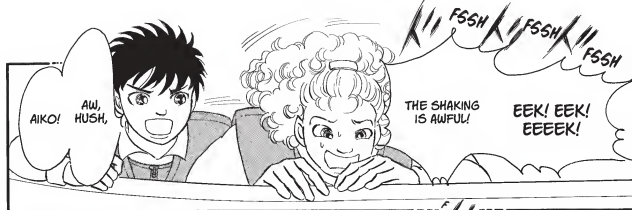


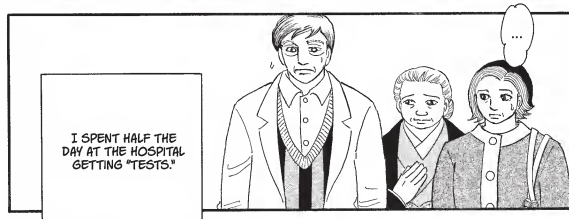
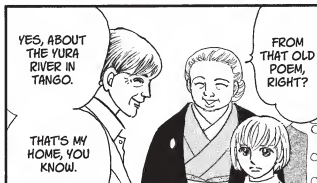
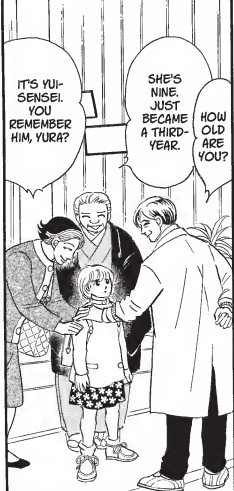
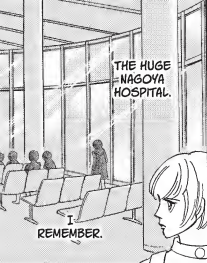
FEH!!

NAME: JŪ ISHIKAWA





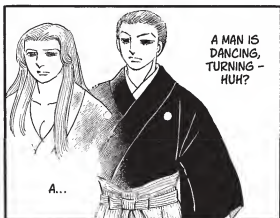
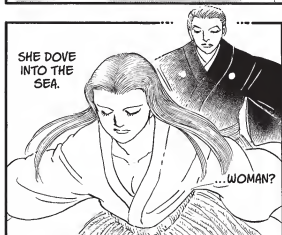
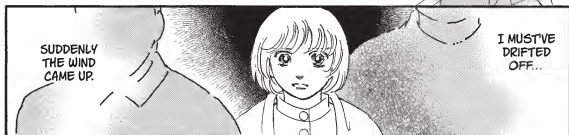
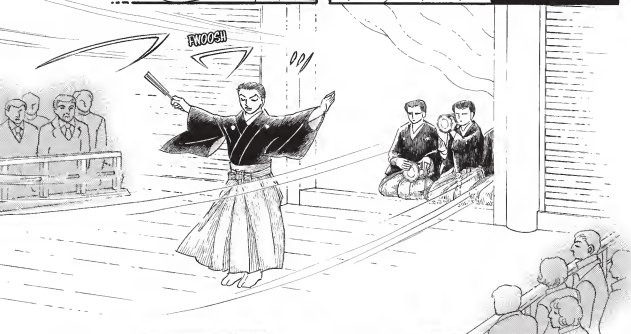
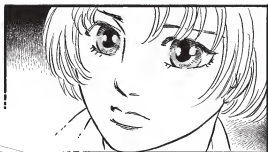




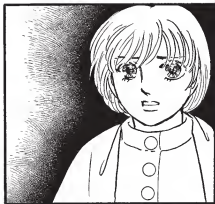


GRANDMA SAYS THE KANDA AND YUI FAMILIES ARE RELATED.





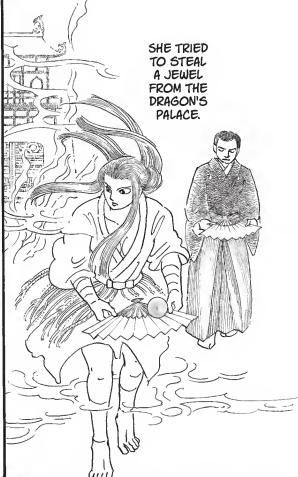




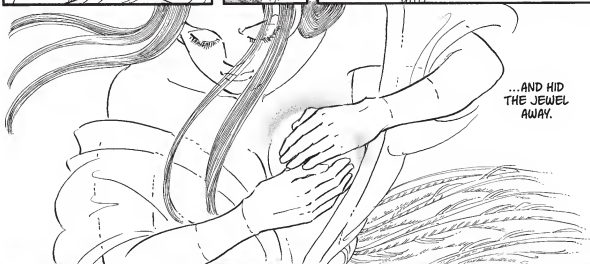
BUT HE  
PURSUED  
HER.



SHE  
MADE A SLIT  
UNDER HER  
BREAST...



SHE TRIED  
TO STEAL  
A JEWEL  
FROM THE  
DRAGON'S  
PALACE.



...AND HID  
THE JEWEL  
AWAY.



I SAW A NOH  
PLAY AT A  
MOUNTAIN  
SHRINE.

YOU  
MISSED  
SCHOOL.  
WHERE'D  
YOU GO?

NOH?!

YURA.

DID IT  
MAKE  
SENSE,  
YURA?

DID  
YOU  
LIKE  
IT?

...GRANDMA  
EXPLAINED  
TO ME.

THAT WAS  
CALLED  
THE "JEWEL  
DANCE."

REALLY  
?

...REMEM-  
BERS EVERY  
STEP OF  
THAT NOH  
DANCE!

YURA ...

HE  
DIDN'T  
SAY IT.

HUH ...

IT WAS  
CALLED  
THE  
"JEWEL  
DANCE."  
  
IT'S  
ABOUT  
A DEAD  
MOM WHO  
GOES TO  
SEE HER  
SON.  
  
THAT'S  
WHAT I  
SAW.

I LIKE  
HULA,  
MYSELF.

HELLO!!

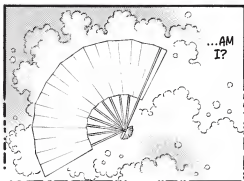
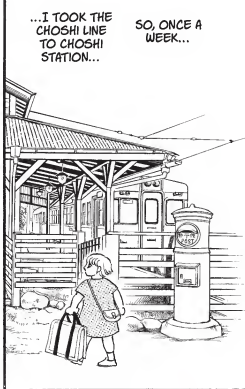
WELL! IF  
SHE LIKES  
TO DANCE,  
HOW ABOUT  
LESSONS?

HUH  
...!

HERE  
COMES  
THE  
"FEH."



ON  
THE BUS  
HOME...



I WAS AT THE SHRINE TO SEE THE NEW IMAGE, SO I THOUGHT I'D DROP BY.

H'LO, MATSUKO.

AH! KOICHI, BROTHER, YOU CAME!

...AT THE SENIORS' CLUB.

I DANCED ...

I LOVE TO SEE THE INDIVIDUAL TOUCHES, EVEN IN BEGINNERS.

WE HAVE HULA, TOO.

IT'S JUST FOR FUN. ALL AMATEUR PERFORMERS.

MY! YURA-CHAN IS SO TALENTED!

JŪ TOOK HIS DANCE VERY SERIOUSLY.



SIGN: YAKKO DANCE

IT'S JŪ AGAIN!

THERE'S A FIGHT!

OR NOT...

...BUT HE'S CHANGED A BIT.

HE'S STILL PRICKLY...

HE EVEN DID A BACKFLIP.

OOOH!

...BUT WE  
WENT OYSTER  
HUNTING ON  
THE ROCKS  
BELOW THE  
LIGHTHOUSE.

SHA  
SHA  
SHA

I DIDN'T  
TELL MY  
MOTHER...

SPA-LOOSH

PEARL  
DIVERS STAY  
DOWN THAT  
LONG.

さ  
ぼ  
ん

THE WAVES  
ARE ROUGH  
HERE. BE  
CAREFUL.

YOU JUST  
STAYED UNDER  
FOR, LIKE, FIVE  
MINUTES.

ARE YOU  
A FISH?

HEY!

BY THEN, AI-CHAN  
WAS DELIVERING  
FOOD TO THE  
LIGHTHOUSE, SO  
JŪ CAME OFTEN.

NO,  
LIKE IN THE  
DANCE.

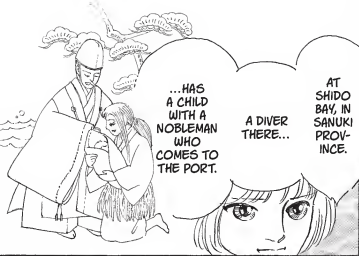
YOU  
MEAN  
LIKE URASHI-  
MA  
TARO?

THE  
NOH  
ONE.

SOME-  
DAY...

...I'M GOING  
TO GO  
TO THE  
DRAGON'S  
PALACE IN  
THE SEA.

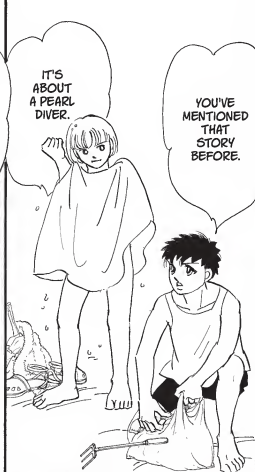




...HAS  
A CHILD  
WITH A  
NOBLEMAN  
WHO  
COMES TO  
THE PORT.

A DIVER  
THERE...

AT  
SHIDO  
BAY, IN  
SANUKI  
PROVINCE.



IT'S  
ABOUT  
A PEARL  
DIVER.

YOU'VE  
MENTIONED  
THAT  
STORY  
BEFORE.



SHE GIVES HIM  
THE GEM...

THE NOBLE IS  
LOOKING FOR  
A PEARL FROM  
THE DRAGON'S  
PALACE, AND  
SHE GETS IT  
FOR HIM.

...ASKS HIM TO  
CARE FOR THEIR  
CHILD, AND DIES.

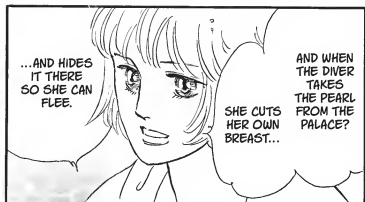


HE MEETS HIS  
MOTHER'S GHOST  
AND HOLDS A  
MEMORIAL SERVICE  
FOR HER.

WHEN THE BOY IS  
13 YEARS OLD, HE  
COMES TO SHIDO  
BAY.



WOW  
...



...AND HIDES  
IT THERE  
SO SHE CAN  
FLEE.

AND WHEN  
THE DIVER  
TAKES  
THE PEARL  
FROM THE  
PALACE?  
SHE CUTS  
HER OWN  
BREAST...

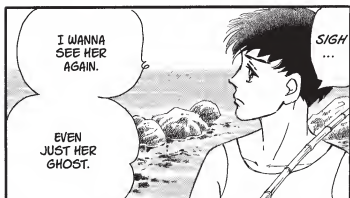


YEAH.



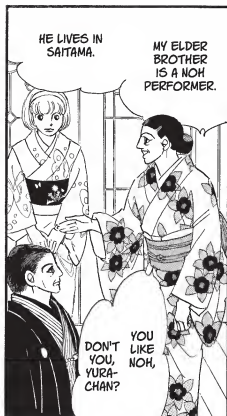
...

JŪ GOES QUIET WHEN I TELL HIM THE STORY.

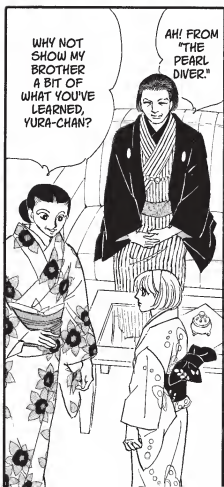
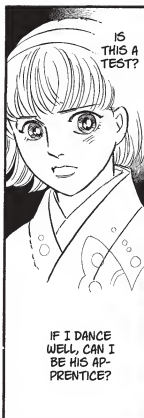


...IF I LOOK LIKE HER...

I WONDER...



TO DANCE THE JEWEL DANCE, I WOULD EVEN MOVE TO SAITAMA.





SONE-  
NO-YO-  
SHITADA.



AH, THAT  
OLD  
POEM. BY  
SONE-NO...  
WHAT WAS  
IT?

HER NAME  
COMES  
FROM  
"YURA'S  
GATE."



IT MEANS  
THE BOAT  
CAN'T  
STEER,  
SIR.

YOU KNOW  
THAT WORD,  
"RUDDERLESS"?

OH, RIGHT. "THE  
RUDDERLESS  
BOAT, THROUGH  
YURA'S GATE..."



SPIN

SPIN



HOW'D I  
DO...?

YES.

SO YOU'LL BE  
A SIXTH-YEAR  
SOON, YURA-  
CHAN?

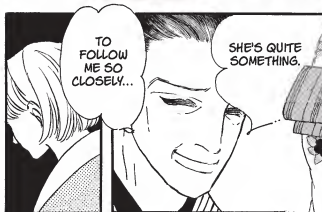
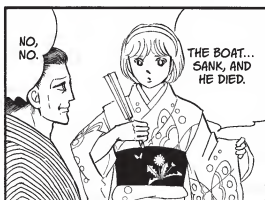
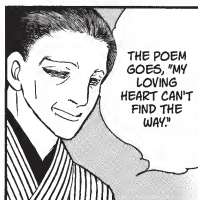
PHEW...

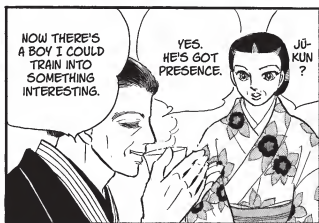
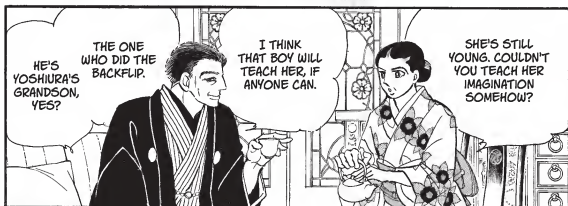


NOW.

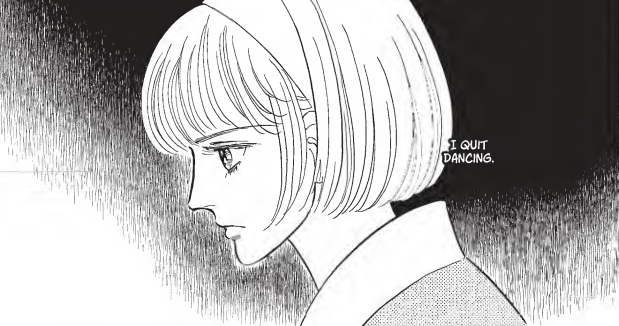
SFF

TRY TO  
IMITATE  
ME.









I QUIT  
DANCING.



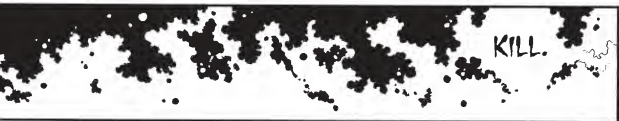
SAID SHE  
WANTED TO  
FOCUS ON  
HER ENGLISH  
HOMEWORK.

SHE QUIT?

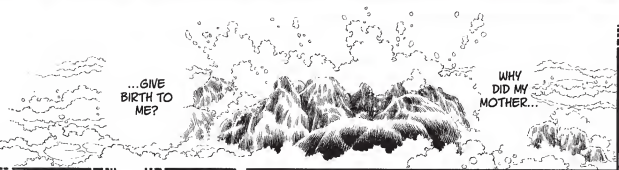
AND WHEN  
I DID...



...I HEARD  
THE VOICE  
AGAIN.

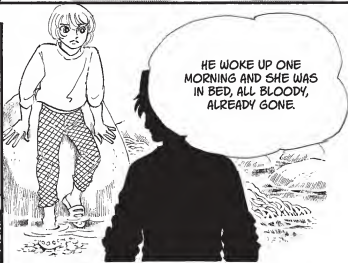
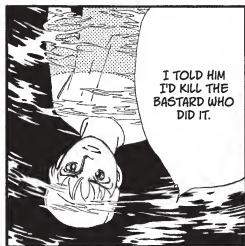
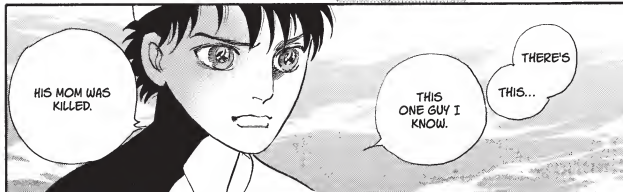
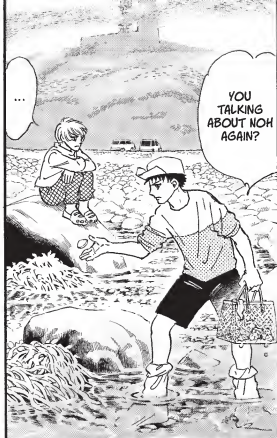


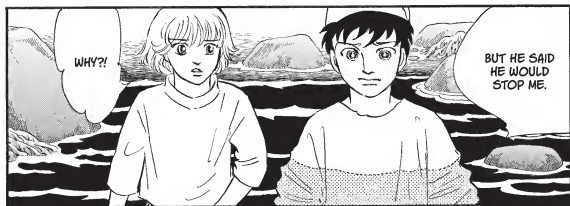
KILL.

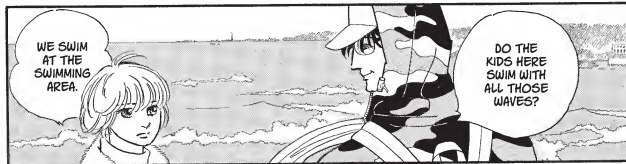
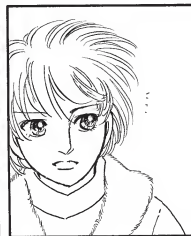
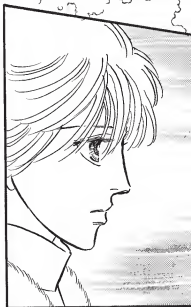
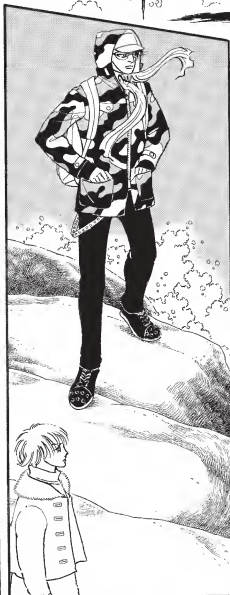


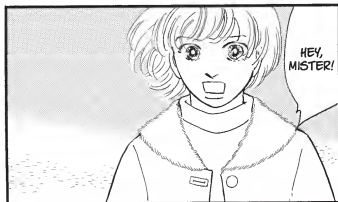
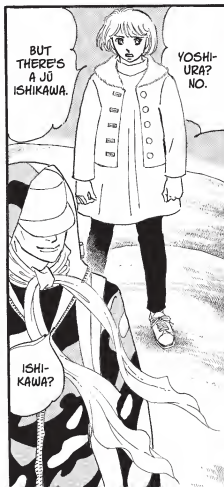
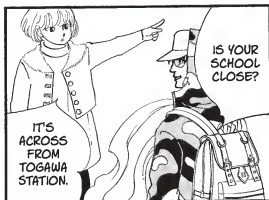
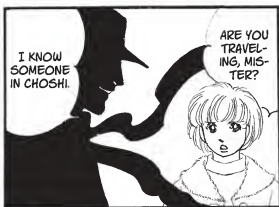
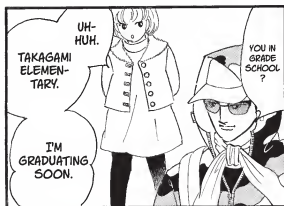
...GIVE  
BIRTH TO  
ME?

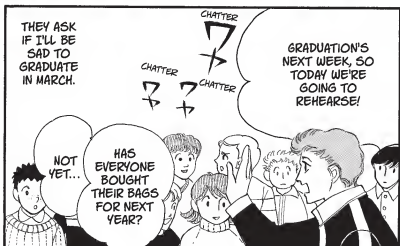
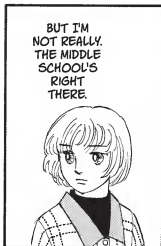
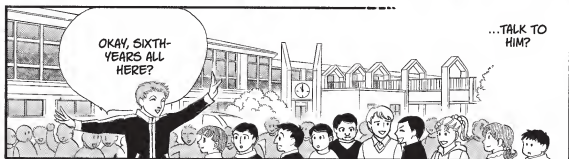
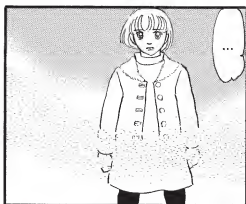
WHY  
DID MY  
MOTHER...



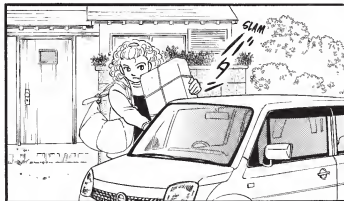
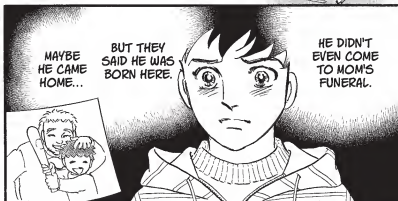
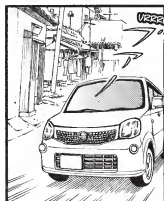
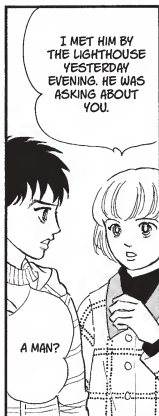


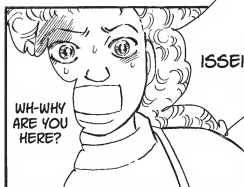




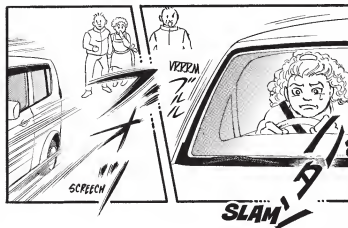
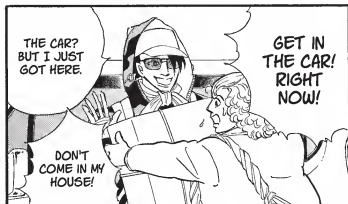


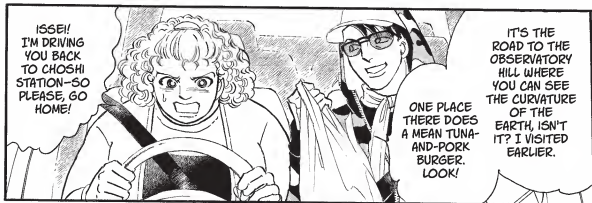
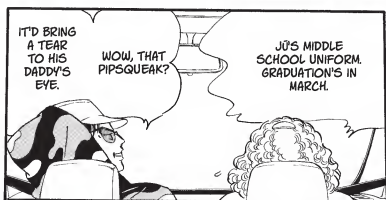
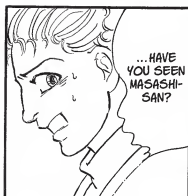
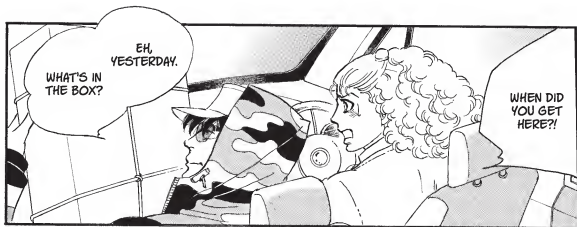


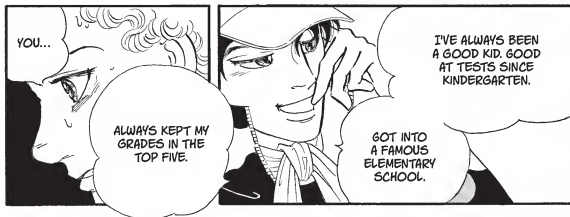
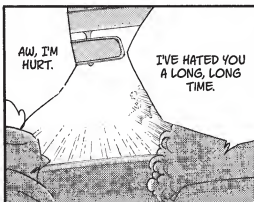
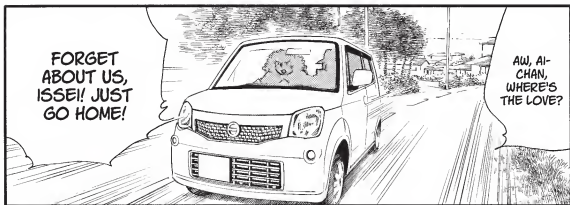




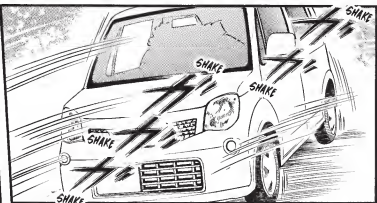
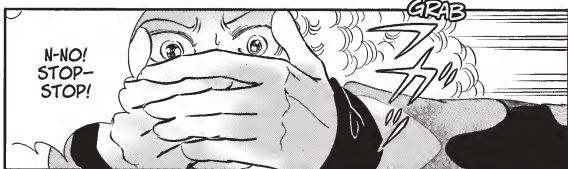
ISSE!



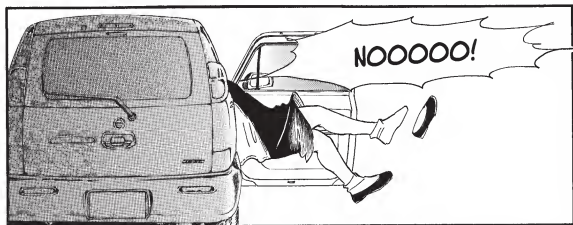
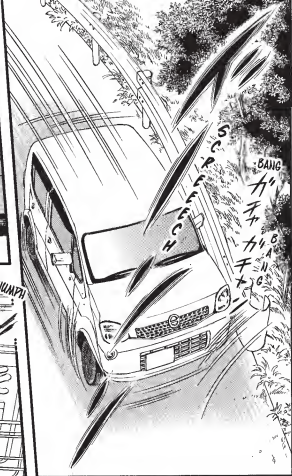


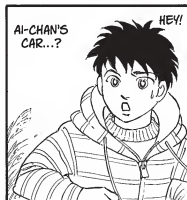
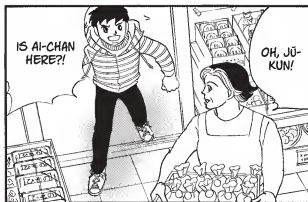


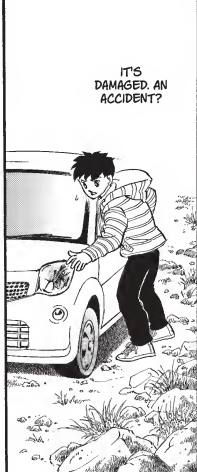
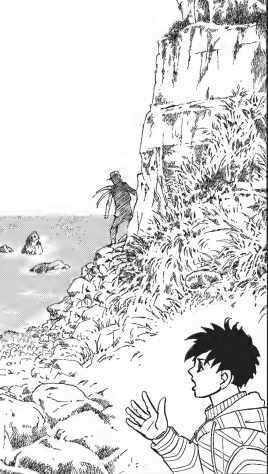


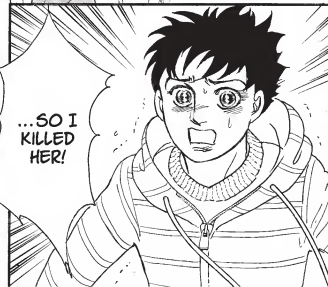
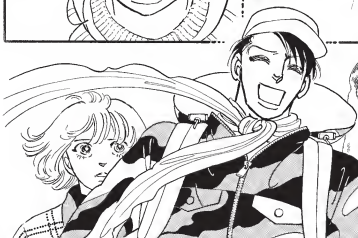


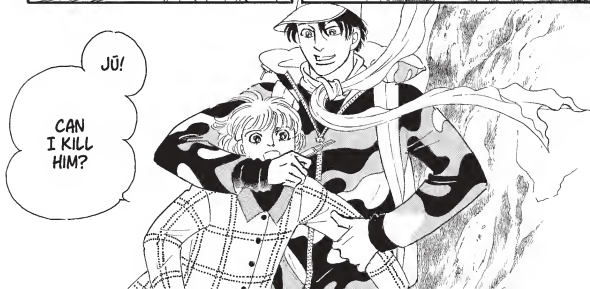


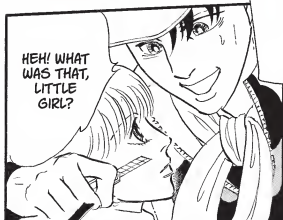




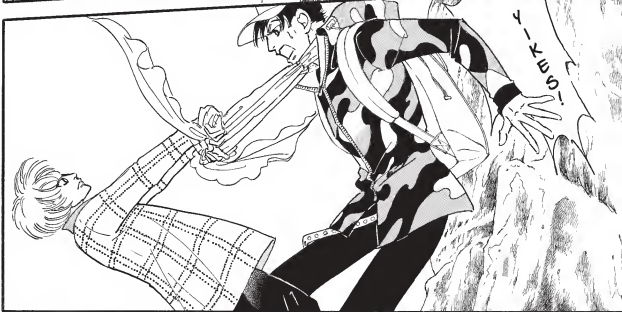




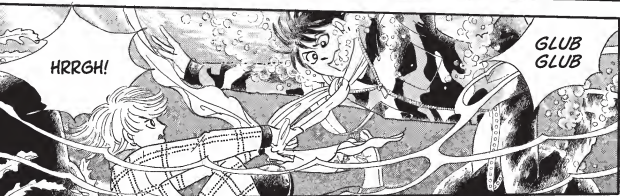
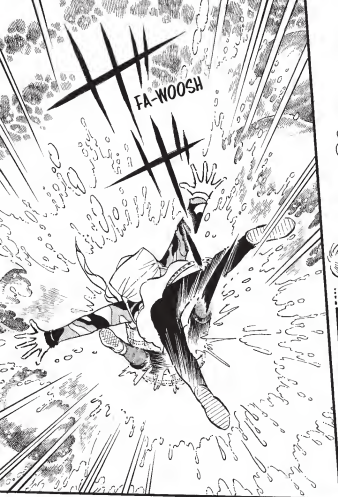




IF YOU SAY IT'S OKAY, I'LL DO IT!





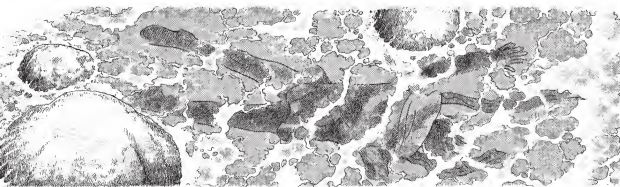
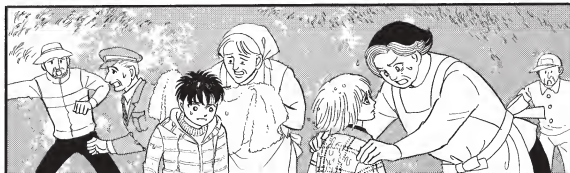


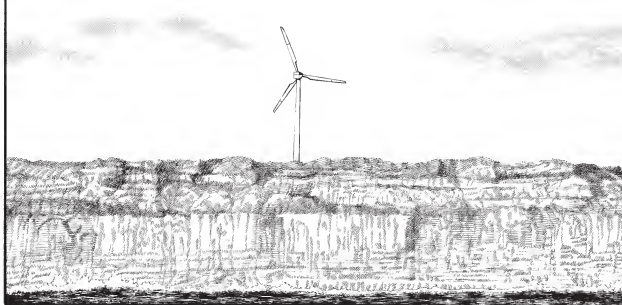


HE'S MINE!

DON'T  
KILL HIM!  
LET ME  
DO IT!





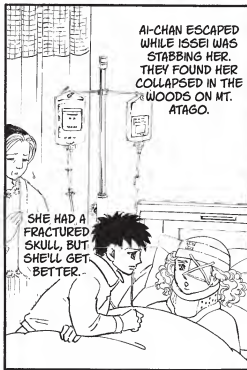


SIGN: MIKADO MEMORIAL HOSPITAL

JŪ AND I WERE ADMITTED  
TO MIKADO MEMORIAL AT  
BYOBU BAY. WE WEREN'T  
HURT—IT WAS JUST TO  
"CHECK ON US."



AI-CHAN ESCAPED  
WHILE ISSEI WAS  
STABBING HER.  
THEY FOUND HER  
COLLAPSED IN THE  
WOODS ON MT.  
ATAGO.



SHE HAD A  
FRACTURED  
SKULL, BUT  
SHE'LL GET  
BETTER.





WE WANT  
YOU BACK  
HOME WITH  
US AS  
SOON AS  
POSSIBLE.

YURA-  
CHAN...

THEY  
DECIDED  
ISSEI  
DROWNED  
AFTER BEING  
KNOCKED  
OUT BY THE  
FALL.



WE DIDN'T  
EXACTLY  
PROMISE  
EACH OTHER,  
BUT...

...WE  
NEVER TOLD  
ANYONE  
WHAT  
HAPPENED,  
EITHER.



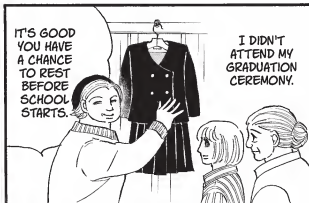
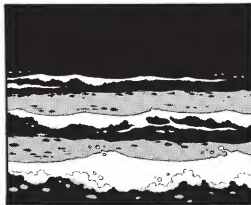
PROFESSOR YUI  
FLEW IN FROM  
NAGOYA.



LOOK! I  
BROUGHT  
YOUR MIDDLE  
SCHOOL  
UNIFORM.

I'LL  
VISIT  
YOU  
EVERY  
DAY,  
OKAY?

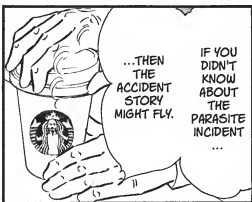
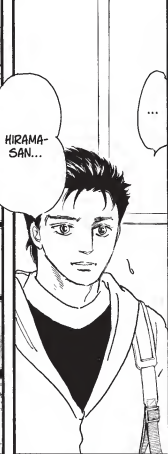
SHE SAID  
YUI-SENSEI  
WANTED TO  
EXAMINE ME.



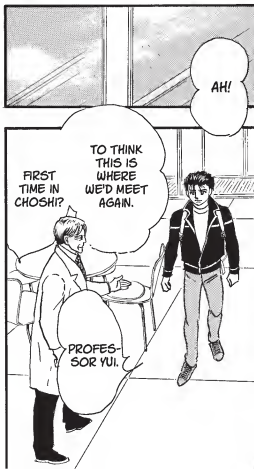
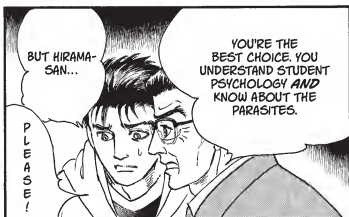
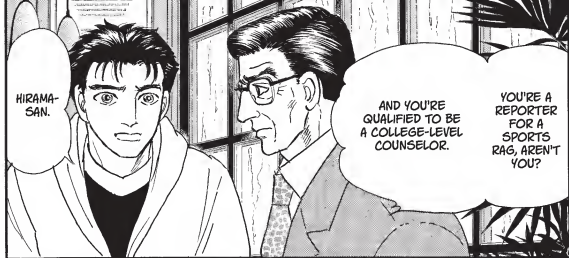
IT'S GOOD  
YOU HAVE  
A CHANCE  
TO REST  
BEFORE  
SCHOOL  
STARTS.

I DIDN'T  
ATTEND MY  
GRADUATION  
CEREMONY.

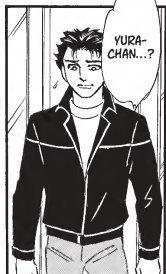
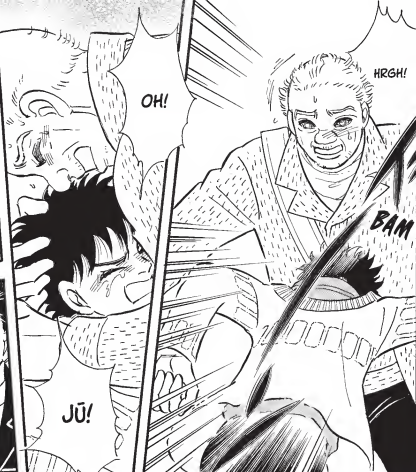


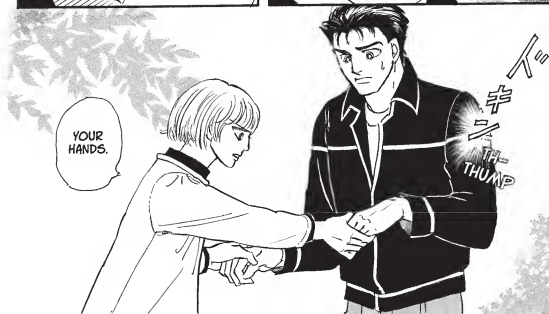
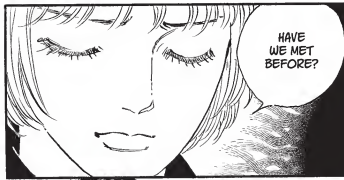
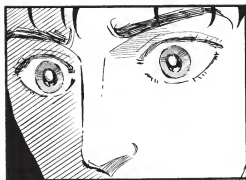
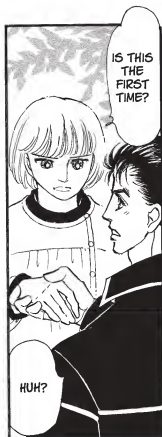


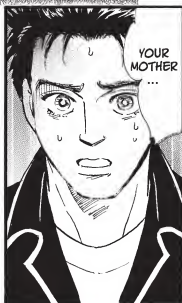
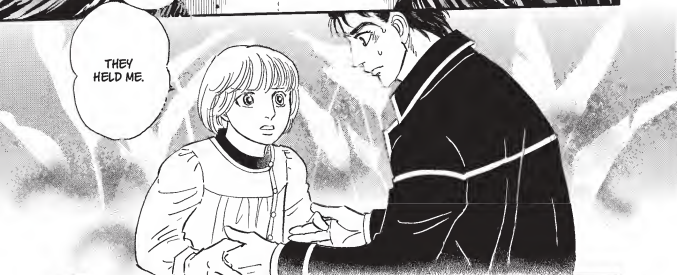
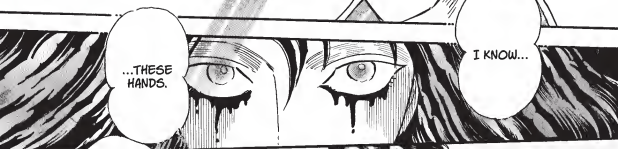
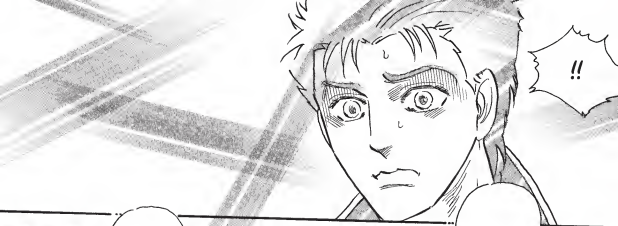


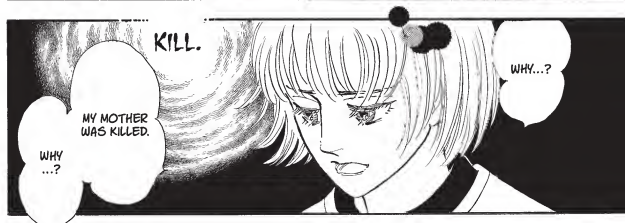
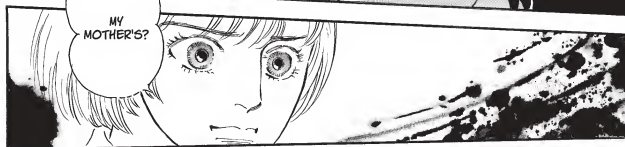




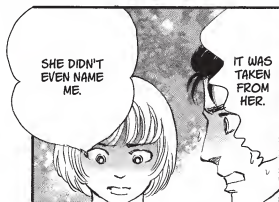


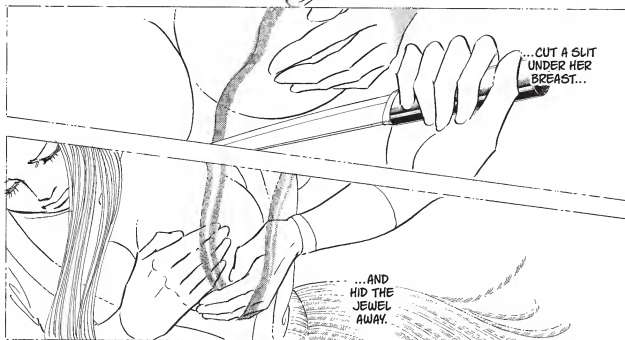
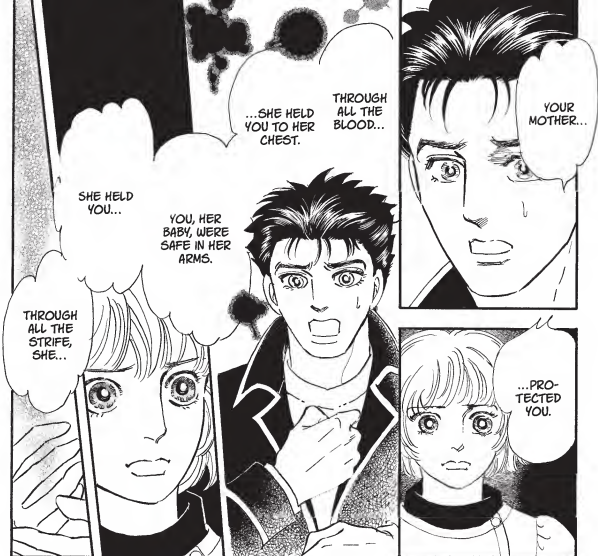






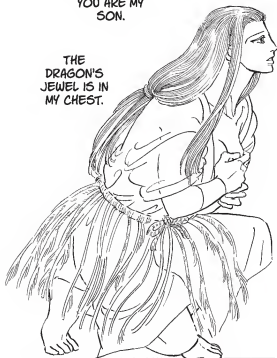






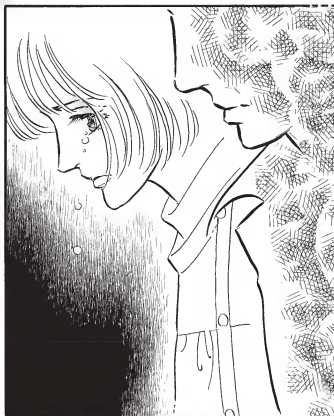
I AM THE  
GHOST  
OF YOUR  
MOTHER, THE  
PEARL DIVER.  
YOU ARE MY  
SON.

THE  
DRAGON'S  
JEWEL IS IN  
MY CHEST.



TAKE IT...





...AND I  
LEFT THE  
HOSPITAL.

THE  
COUNSELOR  
WENT HOME...

I HEAR A  
VOICE IN  
MY MIND  
SOMETIMES.

IN MIDDLE  
SCHOOL,  
I STARTED  
DANCING  
AGAIN.

JŪ WENT  
TO LIVE  
WITH HIS  
FATHER.

KILL...

AND AUNT  
AIKO WENT  
TO REHAB.

...AND  
FARTHER  
AWAY.

BUT IT GETS  
FARTHER...

I WOULD BE SAD  
NOT TO HEAR IT  
ANYMORE.

...AM  
I?

WHAT...

ARE YOU  
LOST?

WHERE HAVE  
YOU GONE,  
MOTHER?

BUT I  
WANT TO  
BE HUMAN,  
TOO.

MOTHER, I  
WAS ABLE TO  
MAKE ONE OF  
YOUR WISHES  
COME TRUE.

WHERE  
WILL I  
GO?

WHERE  
...?

END





## ◎ MOTO HAGIO

Born in 1949. Many well-known works including *Poe no Ichizoku*, *They Were 11*, and *The Heart of Thomas*. In 2012, she was the first shojo manga artist to be awarded the Medal of Honor with Purple Ribbon.

### ● WHAT DRAWS YOU TO *PARASYTE*?

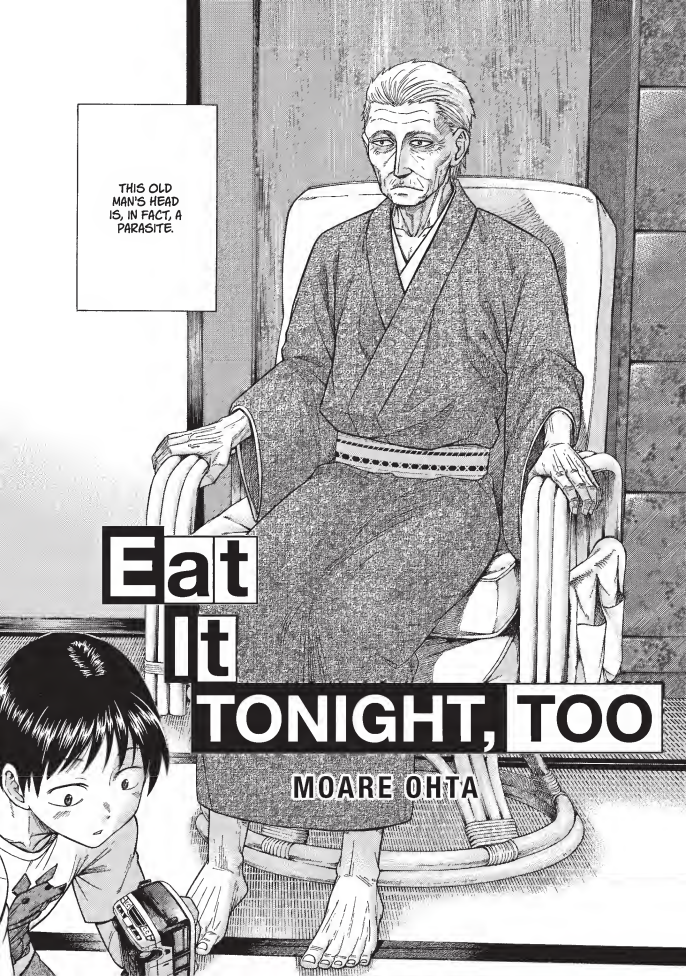
I like the developing drama of how humans will confront these monsters, the parasites. Might humans be monsters, too? It asks a lot of questions about life and living creatures.

### ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

For some reason, I kept picturing the main character, Yura, learning Noh. It was accompanied by an image of “The Jewel Dance,” which I’d seen once at Tanzan Shrine. So I went with those ideas. I wasn’t sure people would want to read a story about Noh, but Shinichi Izumi makes a cameo, and the conversation about Yura’s mother ties everything together neatly.



NEO  
PARASYSTEM

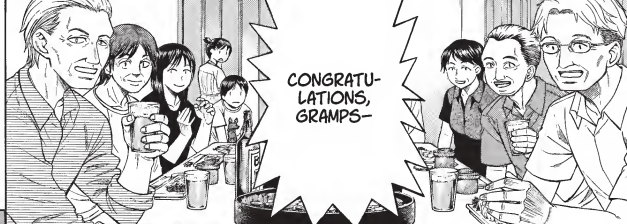


THIS OLD  
MAN'S HEAD  
IS, IN FACT, A  
PARASITE.

**Eat  
It**

**TONIGHT, TOO**

**MOARE OHTA**



CONGRATU-  
LATIONS,  
GRAMPS-



WOOO!

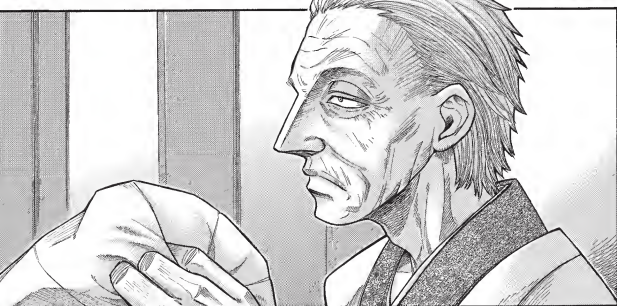
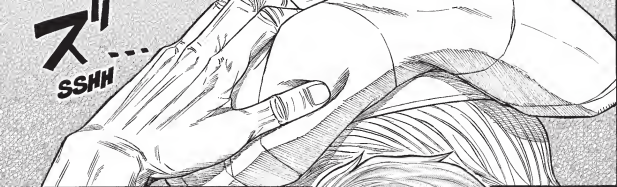
7

-ON YOUR  
100TH  
BIRTHDAY!



THE  
ORGANISM  
INSIDE  
HIM IS 140  
YEARS  
OLD.

NITARŌ  
YAMAWAKI,  
PARASITE.

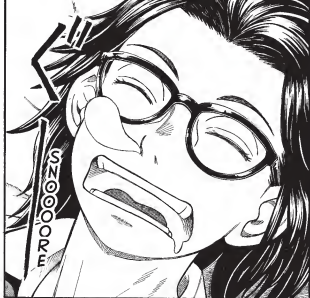


23.



NUMBER  
OF  
HUMANS  
HE'S  
EATEN TO  
DATE:





AT THE TIME,  
HE HAD ALREADY  
SHOWN A DESIRE  
TO MOVE AWAY  
FROM EATING  
PEOPLE.

MAYOR HIROKAWA  
HELPED YAMAWAKI  
GET A NEW BIRTH  
CERTIFICATE.

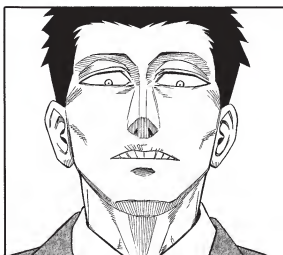














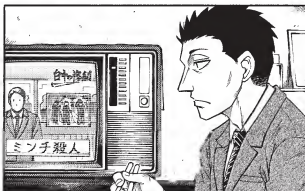
...EATING AND COOKING.

I ENJOY...

SHE DOESN'T SMELL OF SMOKE OR ANY UNUSUAL DRUGS.

HER HIGH-QUALITY FOOD LEAVES VERY FEW TOXINS.

SHE HAS EXCELLENT SKIN.



TV: MINCEMEAT MURDERS

WONDERFUL...

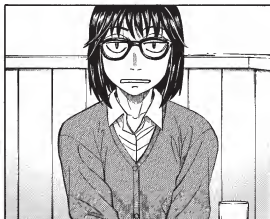
SHE IS NEVER LATE TO OR ABSENT FROM HER JOB.

NOTHING.

NUNCH  
モシャリ

HUH?

SHE LEADS A VERY CLEAN AND CAREFUL LIFE.





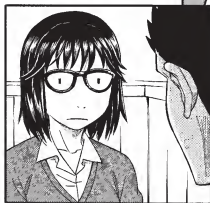




NITARO-KUN...?



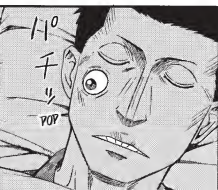
...HEALTH IS A PRIMARY CONCERN FOR ME!

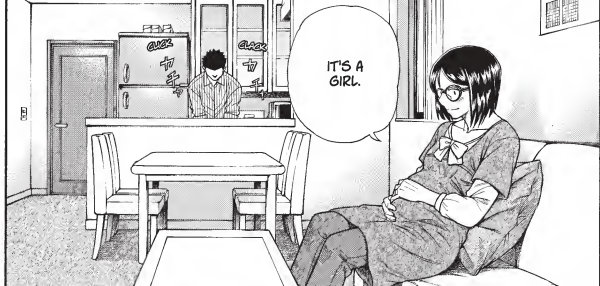


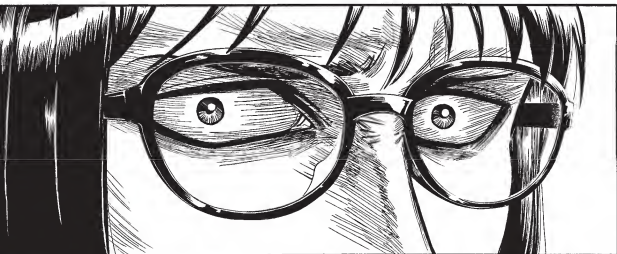
WITH YOU, I COULD LIVE 100...NO, 140 YEARS...



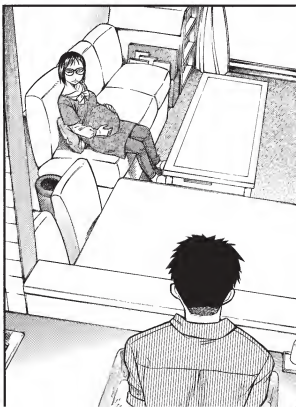
THAT SOUNDS WONDERFUL.



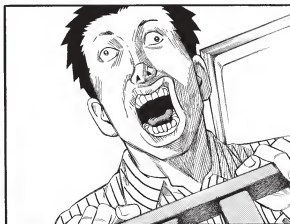
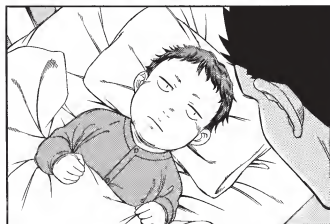
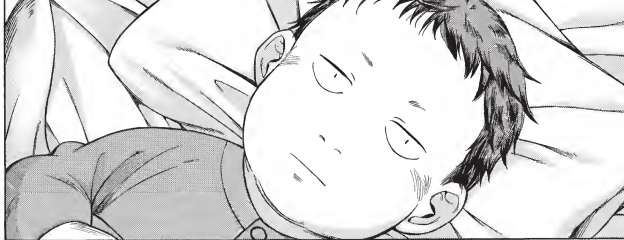




IT WAS THE  
FIRST TIME  
YAMAWAKI  
THOUGHT A  
HUMAN MIGHT  
KILL HIM.



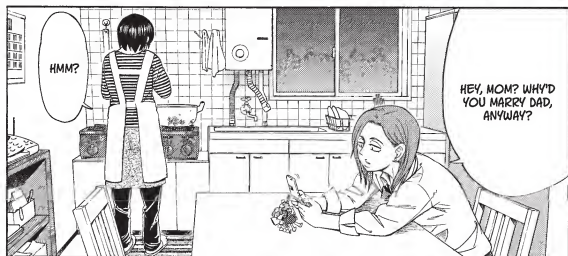
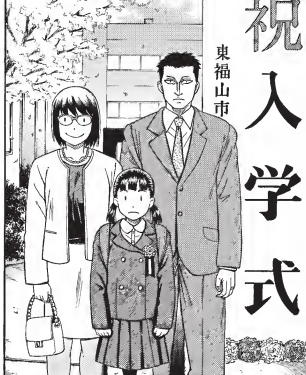
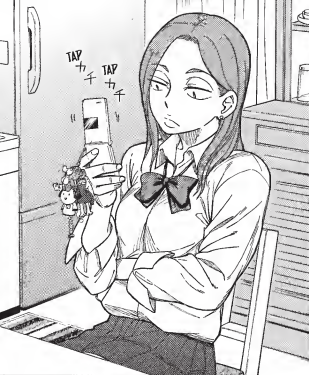






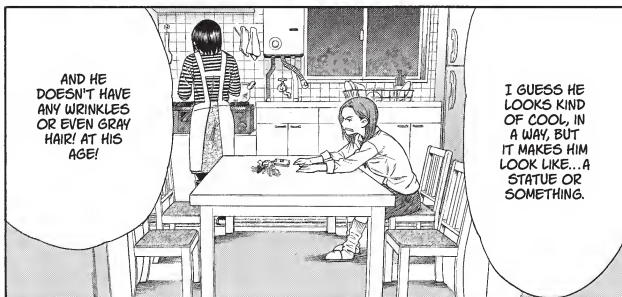
# 祝入学式

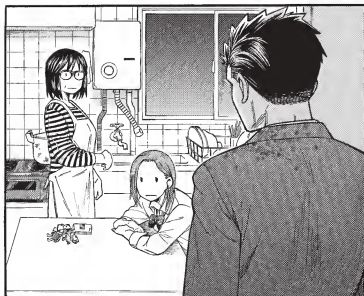
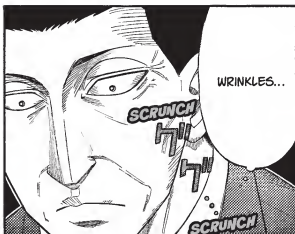
東福山市

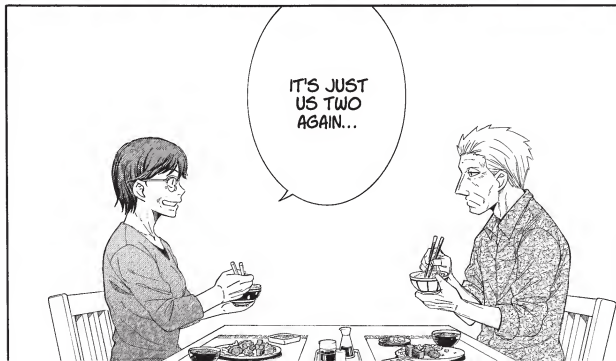
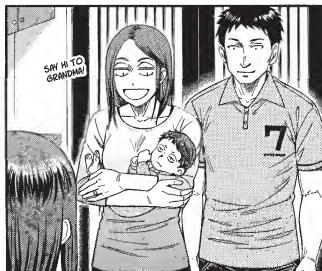
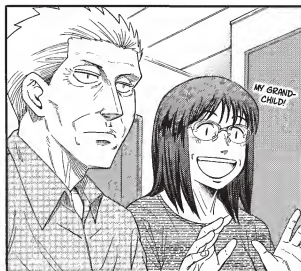
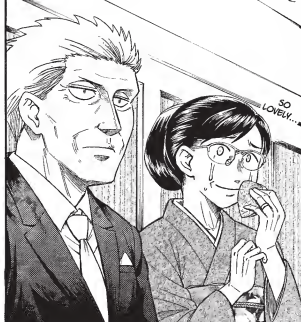


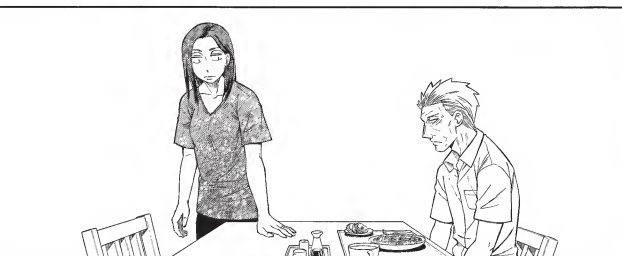
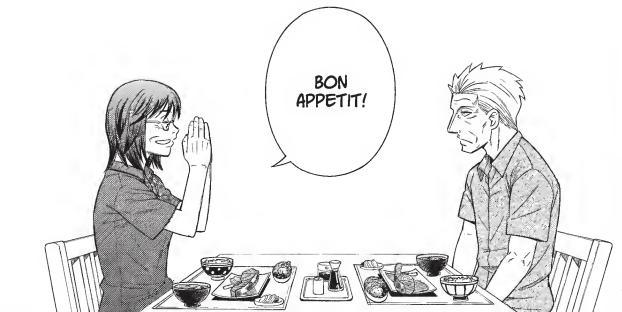


NO!

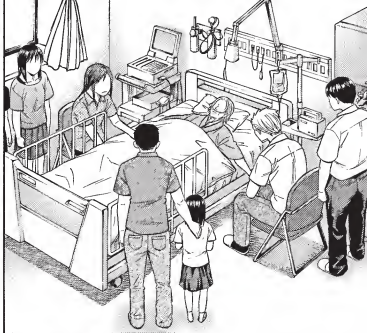






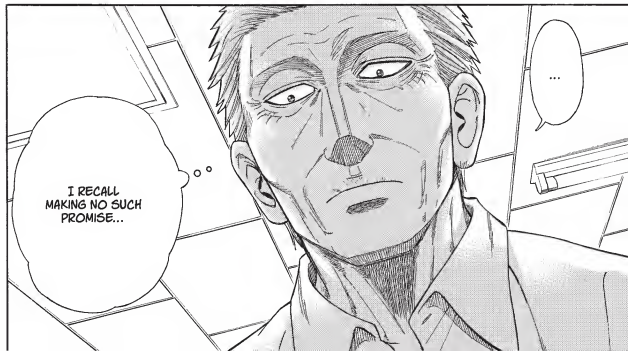






I'M SORRY  
I COULDN'T  
KEEP OUR  
PROMISE.

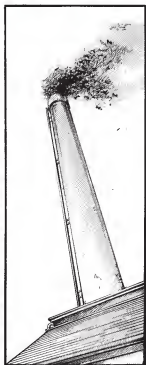
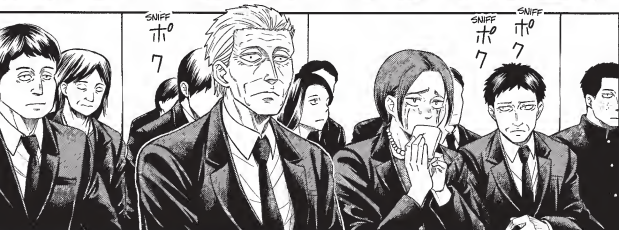
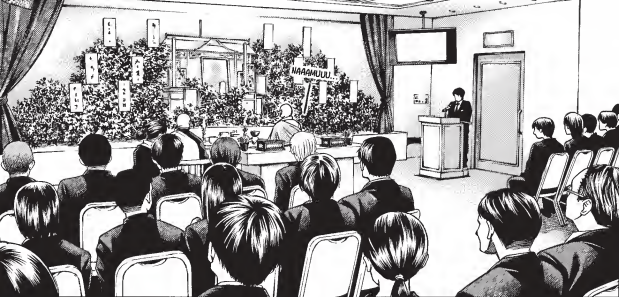
...I GUESS I  
WASN'T ABLE TO  
LIVE TO 140 WITH  
YOU.



I RECALL  
MAKING NO SUCH  
PROMISE...

...







LONG  
AGO...



OH...  
FIRST WE  
PAIR OFF,  
OKAY?

WHICH  
BONE  
DO WE  
START  
WITH?

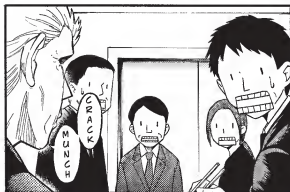


WELL, JUST  
LITTLE PIECES.  
OR GRIND THEM  
UP AND DRINK  
THEM.

WHAT,  
REALLY?

...

...IT WAS  
CUSTOM  
FOR THE  
FAMILY TO  
EAT THE  
BONES.



CRACK  
MUNCH



IT'S BEEN A  
WHILE...

GUHP  
ゴクン



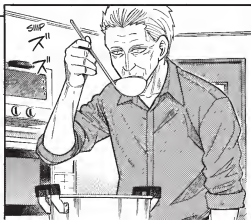
THAT WAY,  
THE DEAD  
FAMILY  
MEMBER  
WOULD  
BECOME A  
PART OF  
THEM.

UH-HUH.

AND YOUR  
DAD'S BEEN  
COOKING FOR  
HIMSELF EVER  
SINCE?



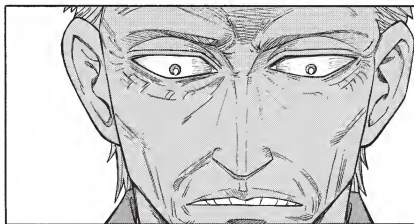
HE'S TOTALLY  
OBSESSED  
WITH EATING  
HEALTHY.





NEVER  
EATS OUT.

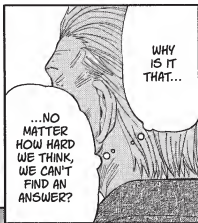
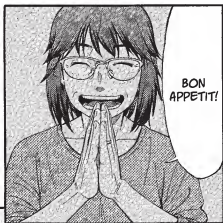
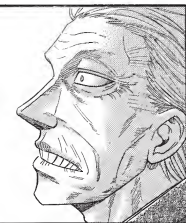
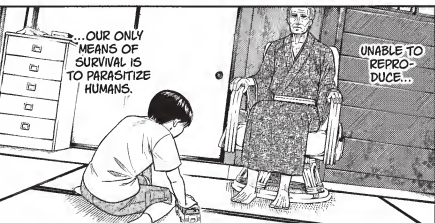
HE DOESN'T  
DRINK, DOESN'T  
SMOKE.



I WONDER IF  
HE ENJOYS  
LIFE AT ALL.



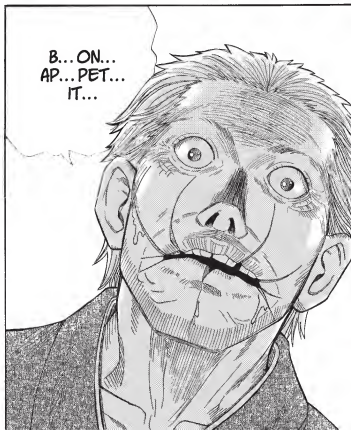
I WISH I'D  
ASKED MOM  
TO TEACH ME  
TO COOK.







"DESTROY  
THIS  
SPECIES."



B...ON...  
AP...PET...  
IT...

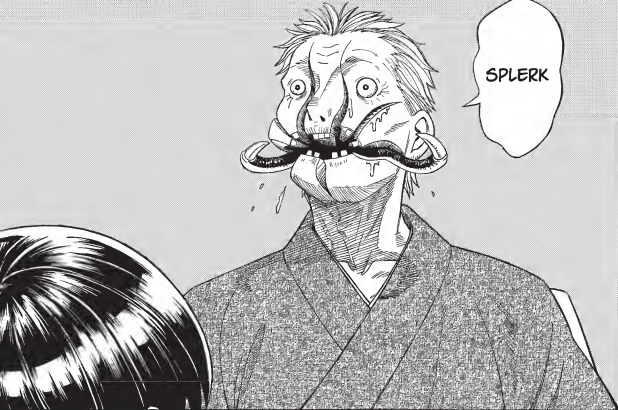


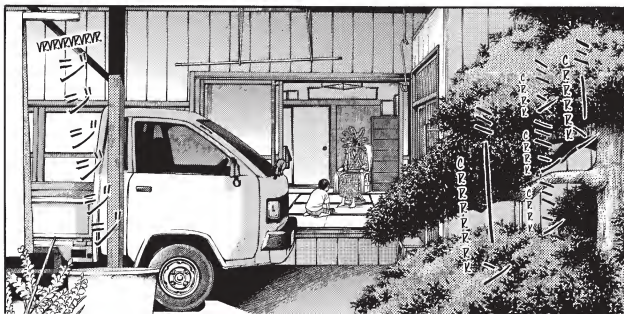
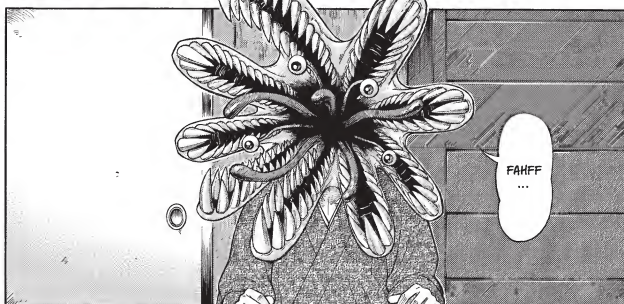
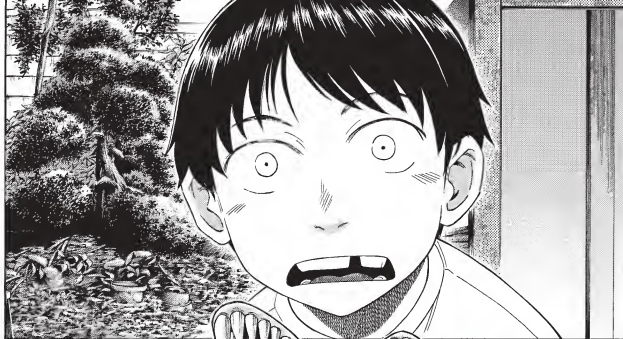
DUNNO  
...

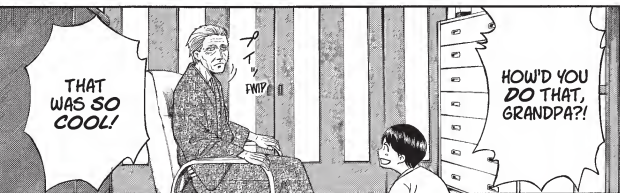
HUH?  
WHERE'S  
KENTA?















OR AT  
LEAST GET  
DELIVERY!

HEY! LET'S  
GO OUT TO  
EAT ONCE IN A  
WHILE!



AN  
UNBALANCED  
DIET HARMS  
THE HEALTH.

NO.

FWAH  
ビシャリ

OR BLUE  
LOBSTER!

YOU KNOW, A  
PIZZA, OR A  
NICE, JUICY  
STEAK...



GRRRRR

YOU  
DON'T  
SEEM TO  
BE  
GETTING  
ENOUGH  
SLEEP  
LATELY.

YOSHIKO.  
YOU'RE  
GAINING  
WEIGHT.



THE MEALS YOUR  
MOTHER MAKES  
ARE ALWAYS WELL-  
BALANCED. SUCH  
FOOD IS IDEAL.







## ◎ MOARE OHTA

Born in 1979. In 2007, he won the Spring *Afternoon* Four Seasons Award for *Toraware Clone*. The following autumn, he won again for *Majo ga Tondari Tobanakattari*. His series *Teppu* ran in *good! Afternoon* from 2008 to 2015.

## ● WHAT DRAWS YOU TO *PARASYTE*?

Simply put, its interest as a manga. I think that covers it. The way the parasites look and work. The conflict of views and ideas between the humans and the parasites. How cool the battles are. The fully-developed characters and the complete story. It's all amazing; it's a wonderful manga.

## ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

I felt like a fan doing a *dojinshi* [fan-made comic]. I copied a number of scenes I like. I tried to do kind of a romantic comedy, but, well, you see how it turned out.



NEO  
PARASYSTEM

# GRANNY'S REGRETS

Takayuki Takeya

Arrrgh,  
I've got no  
damn end of  
trouble.

This body is  
always tired.  
More fool me for  
eating someone  
like this. Grrr...



Arrgh,  
I hate  
being  
hungry.

Damn! I'm so  
hungry... Maybe I  
should eat the old  
guy across the way?

No, I remember  
when I ate the old  
lady next door,  
and she made the  
biggest commotion.

Pain in the ass.  
Thank God they  
decided it must've  
been a bear. All's  
well that ends well,  
I guess.

What was my egg  
thinking, landing  
out in the sticks  
like this? Nothing  
but old farts, and  
barely a dozen of  
them at that... The  
only way to learn  
anything around  
here is to talk to  
them. Is there  
anything better I  
can find out about  
in this place?  
...Looks like there  
isn't.

27





Pfft, I know, you  
old nincompoop.  
It wasn't a damn  
bear ate that old  
lady anyway, it was  
me! Where would  
a bear even live  
around here? You  
ever seen one?

"I hear  
there's  
another  
bear  
about!  
You just  
sit tight.  
Don't  
wanna  
go  
outside  
and get  
mauled!  
Right,  
then."

Hm, if it  
ain't the  
old man  
from  
across  
the  
street...  
What's  
he doing  
carrying  
that  
gun?

"Have  
y' eaten  
yet?"  
(This is  
just how  
they  
greet  
each  
other  
around  
here.)

Ooh. Is  
someone  
here?





...Hmm?

G  
R  
R  
R  
R  
R  
...

R  
O  
A  
R  
!

BING  
FSSSHHH

Whoa! A bear?!  
There's a bear in  
my house! First  
bear I've ever seen!  
...Huh, he's pretty  
good at being  
scary. Yes! I've got  
it! A bear would  
be way better than  
this crappy old  
body! I'll just pop  
on over—it's perfect!  
Who knows how  
it'll turn out, but I'll  
bet I can make it  
work.



Whoaaaaa!  
Lookit this  
body move! It's  
so light! I'm so  
fleet! Grandma  
could barely  
walk, but now—  
look at me run!  
I'm free! I'm  
finally—



Creative Cooperation: Masaaki Ozeki,  
Genzo Ibara, and Atsushi Hagiwara  
Hair Help: Hiroshi Kawaguchi  
(Art Mikawa-ya KK)  
Clothes Help: Haru Takeya  
P. 106 Photo: Chihiro Echizen



## ◎ TAKAYUKI TAKEYA

Born in Hokkaido in 1963. After working for a sculpture-art company, around 1985, he became a full-time freelance modeling artist. He has produced the models for many figurines in the S.I.C. series, including *Kikaider* and *Kamen Rider*. In recent years, he has worked with Kaiyodo to produce the Revoltech Takeya series of Buddhist-statue action figures, as well as the “Takeya Free-form Statues” series of transformable statuettes. In addition, he designed the giant robot in the short film *Kyojinpei Tokyo ni Awararu*, and was head of character design on *Shin Godzilla* (2016).

## ● WHAT DRAWS YOU TO *PARASYTE*?

I like the completely objective view of humankind, the carefully calculated story, the detailed images... Actually, there's no end to the things I like about it. When it was running, I remember what impact it made, and how I just couldn't wait to turn the page!

## ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

I tried to figure out what I could do without diverging from the original design of the parasites. My dream approach would be to do an action figure of Migi, a statue of a mother parasite holding her child, or maybe a samurai-era parasite? Other outtakes include dinosaurs, exotic animals, monkeys, old people... In the end, I decided it would be best if there was a narrative, and settled on a parasite that had infected an old woman in the boonies and was bored out of its gourd.



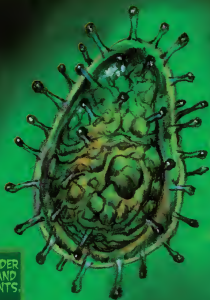






PLANET OF THE BLOBS. STANDARD YEAR 2744. THE HIDDEN STAR—SOME TIME HAS ALREADY PASSED SINCE THEY WERE INFECTED BY THE PARASITES, JUST AS WE WERE. BECAUSE THIS IS A FIXED STAR, THEIR NUMBERS ARE VASTLY FEWER THAN HUMANITY'S, MEANING THE INFECTION SPREAD LIKE WILDFIRE. SOON THEY WERE ALL CONSUMED. BUT OUR SCIENTIFIC ADVANCEMENT IS FAR BEYOND THEIRS. WE WERE ABLE TO CAPTURE, DISSECT, AND ANALYZE THEM—

AND THEN TAME THEM...



▲ WE REMOVE THE HEADS OF THE CREATURES UNDER OUR CONTROL, LEAVING ONLY THE SKELETON AND MUSCULATURE—GIANT DOLLS WE CALL PARAGANTS. WAITING FOR A NAVIGATOR.

# PARAGANT

YASUSHI NIRASAWA

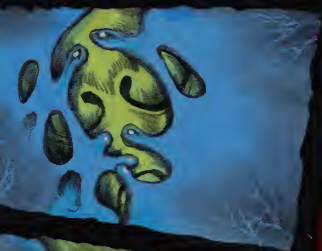


◀ NAVIGATORS ARE LOCAL LIFE-FORMS WITH THE SAME PARASITIC POWERS AS A CERTAIN OTHER SPECIES. THEY BECOME THE PARAGANTS' HEADS, THEIR PILOTS...



WHEN A PARAGANT IS JOINED WITH  
A NAVIGATOR, THE PARAGANT  
BECOMES A BATTLE MACHINE, AND A  
FIGHTING GAME BEGINS.

**MERGE** - AND TRANSFORM!



THEY FIGHT FOR MONEY- IN THAT  
WAY, THEY'RE NOT SO DIFFERENT  
FROM US HUMANS...

IT BEGINS!

THE GALAXY'S MOST WANTED...

**HOSHI!**

**VS.**

HERE WE GO!

THE NUMBER-ONE  
SUPERCOP IN OUTER  
SPACE:

**DECA!!**

**HOSHI** Weight 25,000  
Tall 3,000

**DECA** Weight 71,000  
Tall 3,220



GEAAAA

GA  
TAI

WHAM

SHU  
FA-SHING...

RIN...

GONG  
GONG!!

NURU!  
SHLOOP

KILL  
HIM!





MAYDAY!!!

CUT OFF



IT'S OVER!



THE NAVIGATORS THEN LEAVE  
THEIR PARAGANTS TO RELAX  
WITH AN AID SHOWER.



AFTER SHOWERING, AT THEIR  
FAVORITE BAR IN CLEMENT...



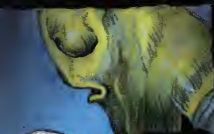
YOU WON'T BE  
ABLE TO USE  
THAT PARAGANT  
AGAIN...



HA HA! YOUR  
TIMING WAS  
PERFECT,  
DECA...



WAY TO GET  
YOUR FACE CUT  
OFF, HOSHI.



HOSHI. AT OUR  
NEXT FIGHT...

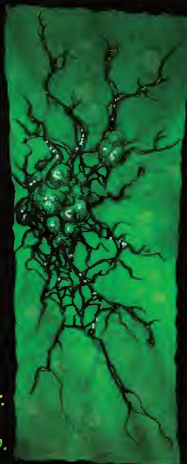


IT'S JUST  
AN ORANGE  
OCTOPUS.



NOT WHAT I MEANT.

IT'S A SIDE EFFECT OF THE  
ROT-PROOFING. CAN'T  
STOP IT. COMPLAIN. THE  
BIGWIGS'LL JUST END YOU.



DECA HAD SOMETHING IN MIND.



THERE WERE CANCER  
CELLS EATING THE  
BODY.



LET'S  
GOOOO  
!!

THE NEXT FIGHT...!

**GONG!!**



HOSHI!! I'M  
GETTIN' OUTTA  
HERE!

DECA PLANNED TO TELL ALL TO  
THE MEDIA! IT'S ONLY A MATTER  
OF TIME UNTIL THE PARASITES ARE  
WIPED OUT ON THIS PLANET, TOO...  
OR IS IT...?



SAY  
WHAT?!

-END-



## ◎ YASUSHI NIRASAWA

Born in Niigata Prefecture in 1963. Sculptor, character designer, illustrator, manga artist. He did creature design for *Kamen Rider Kabuto* and *Kamen Rider Den-O*, among others. He passed away in 2016. This profile was written in consultation with his family.

### ● WHAT DRAWS YOU TO *PARASYTE*?

When Nirasawa was in grade school, he read and loved *Needle*, an SF novel by Hal Clement. He also adored the movie *The Hidden*, directed by Jack Sholder. The intriguing plot and bleak scenes of *Parasyte* are of course a draw, but he may also have been attracted by a premise in which sentient organisms – perhaps from space? – take over human bodies. But most of all, he was probably interested in the question of who the real “parasite” was.

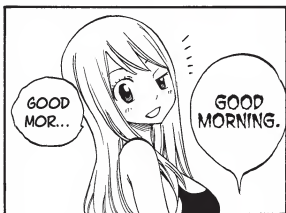
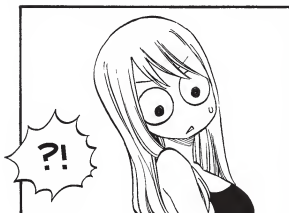
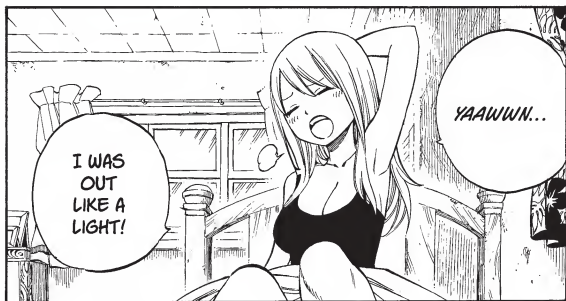
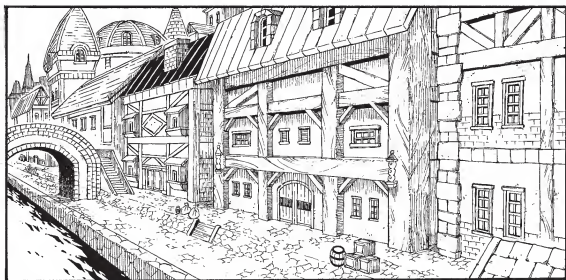
### ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

The theme of Yasushi Nirasawa’s work was the sadness, anger, and love of the uncanny body. The parasites have immense power and intelligence, but are chased out of human society; they must struggle to blend in. He probably saw love in that. In this piece, he seems to have wanted to explore the parasites’ home planet, what they originally looked like. His heart is captured in the final frame, in which the characters break out, hoping for freedom.





NEO  
PARASYSTEM



# LUCY & MICH

What is  
this?!!!

YO!

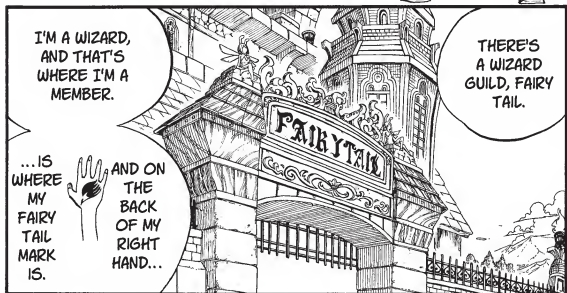
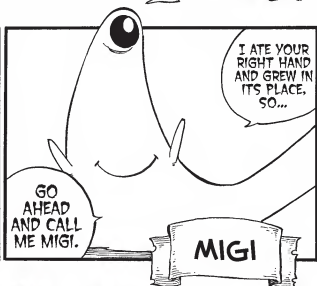
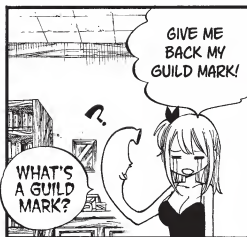
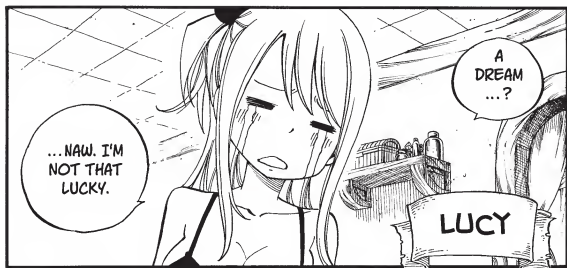
UMAN  
BODY

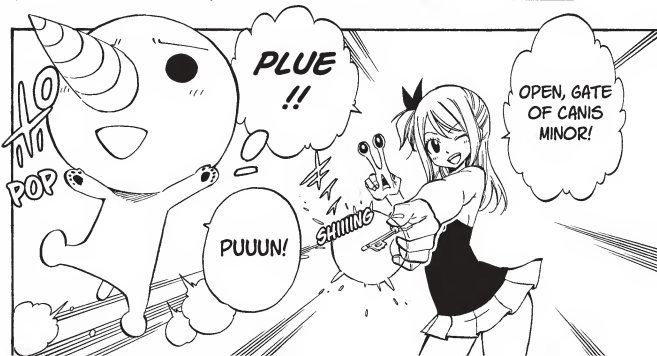
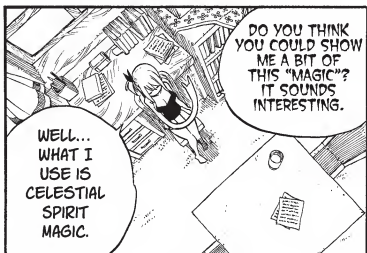
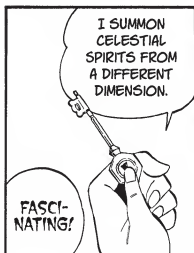
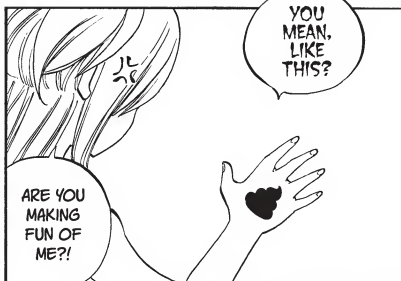
Wishful

ALS

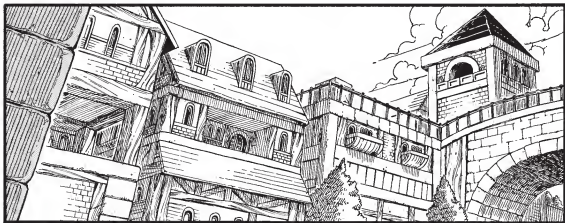
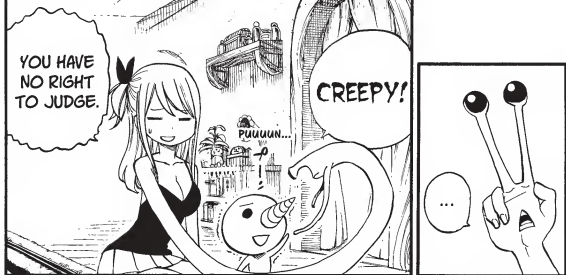
Science  
Life

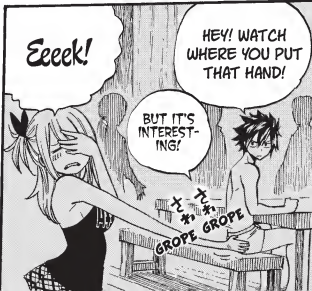
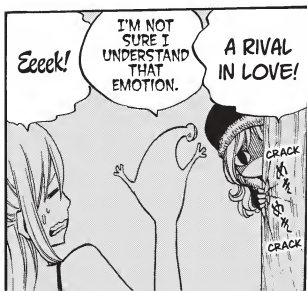
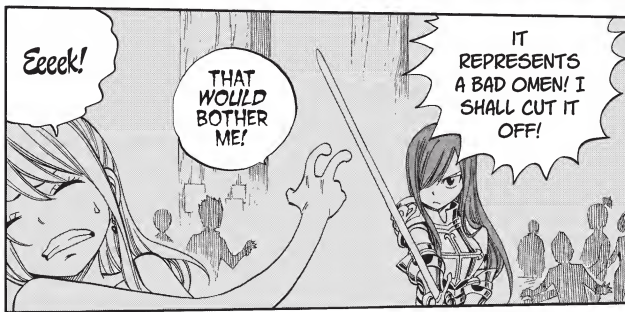
HIRO NASHIMA

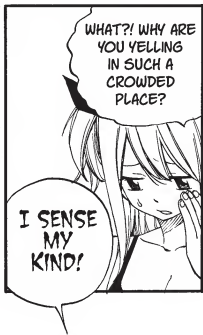
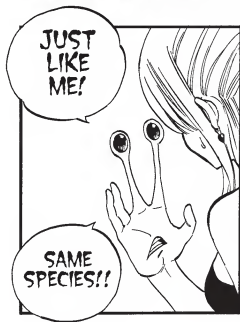
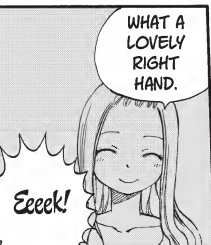




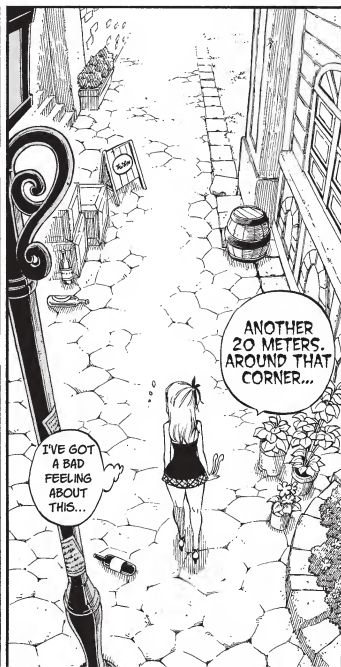
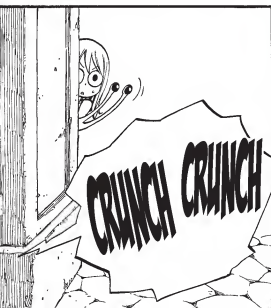






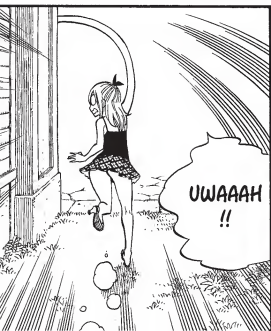
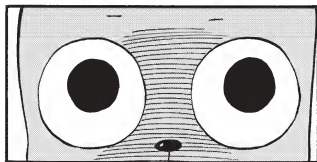
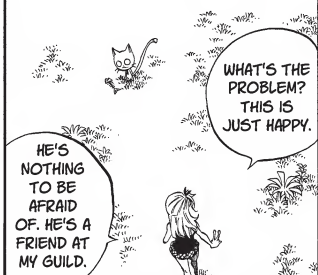


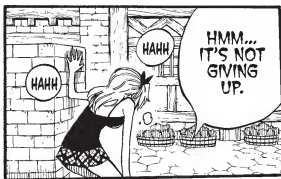
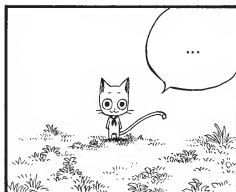
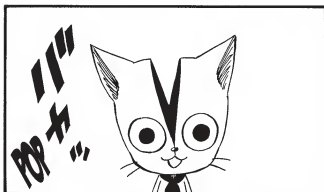
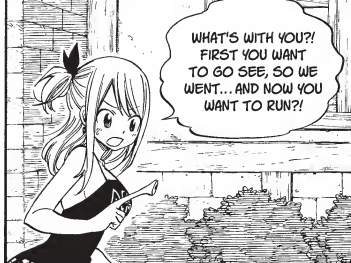
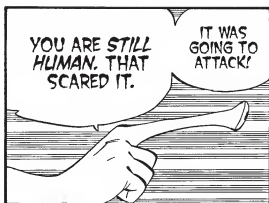


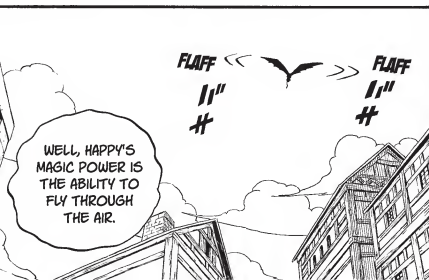
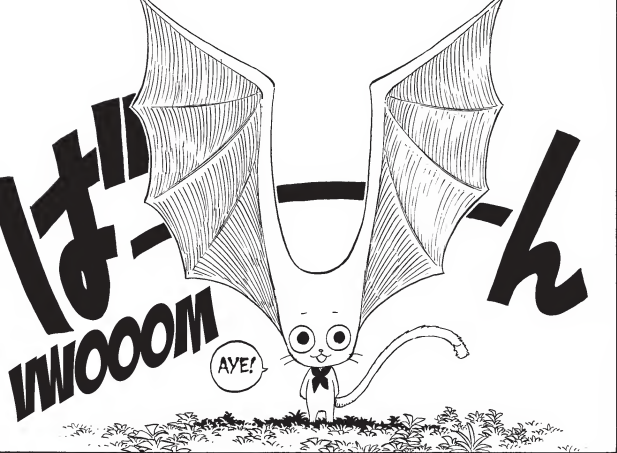


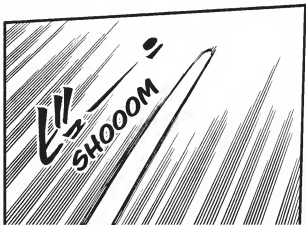




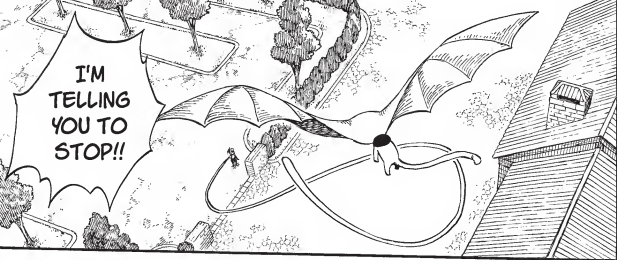




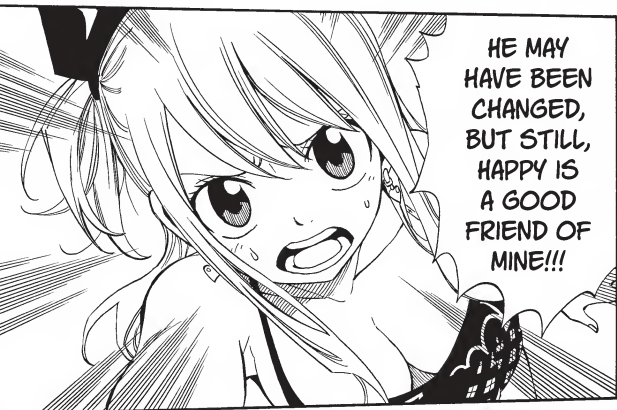




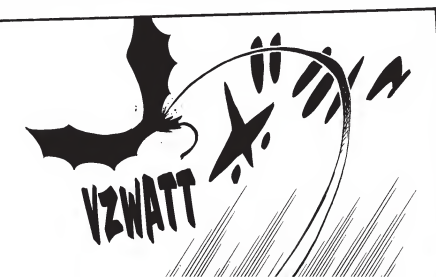




I'M  
TELLING  
YOU TO  
STOP!!



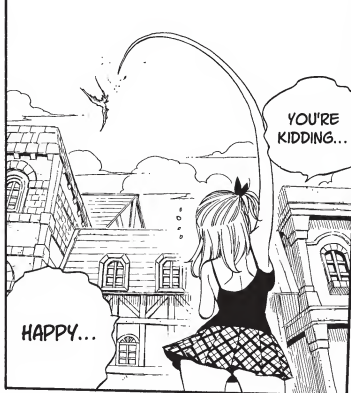
HE MAY  
HAVE BEEN  
CHANGED,  
BUT STILL,  
HAPPY IS  
A GOOD  
FRIEND OF  
MINE!!!



VZWATT

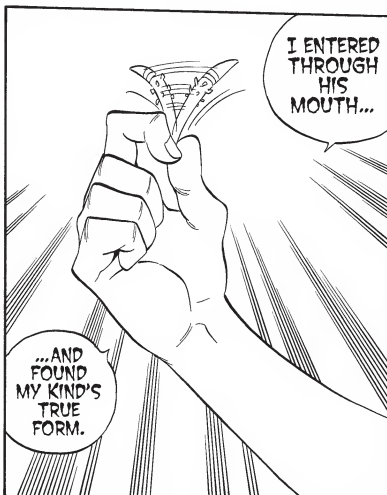
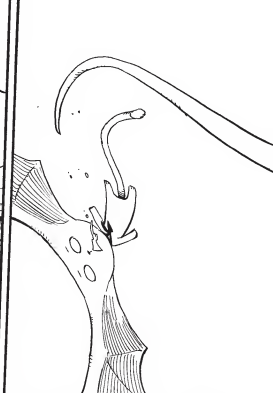


SHOOM



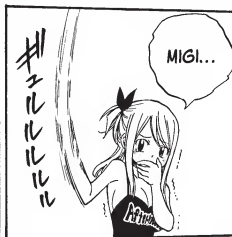
YOU'RE  
KIDDING...

HAPPY...



I ENTERED  
THROUGH  
HIS  
MOUTH...

...AND  
FOUND  
MY KIND'S  
TRUE  
FORM.

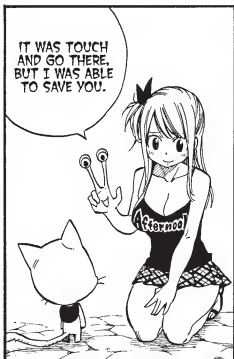
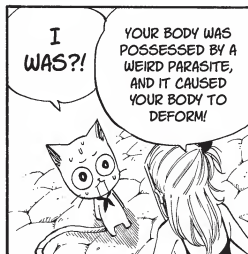
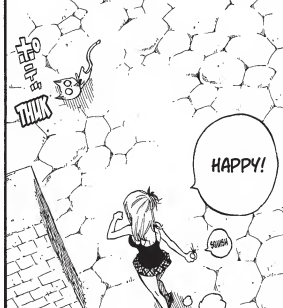
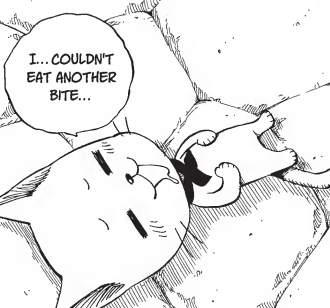


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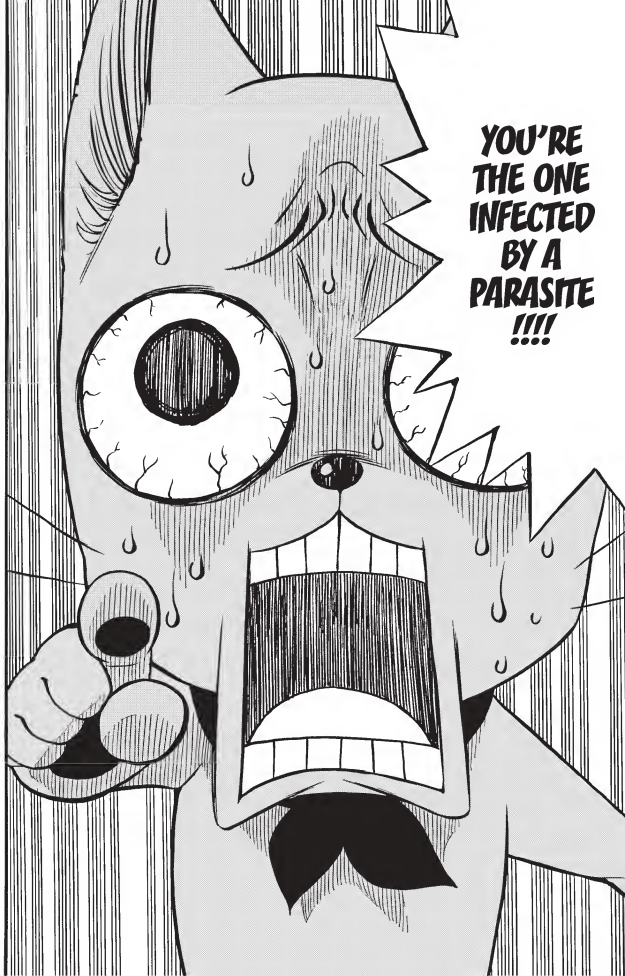
MIGI...



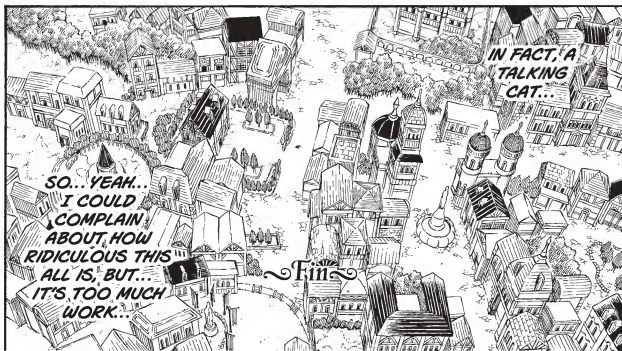
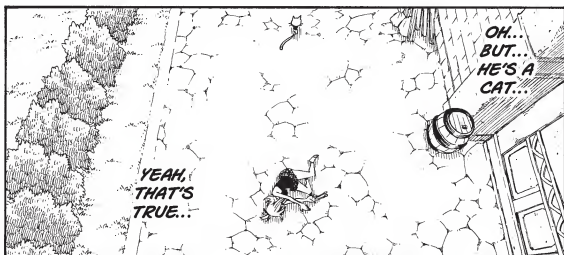
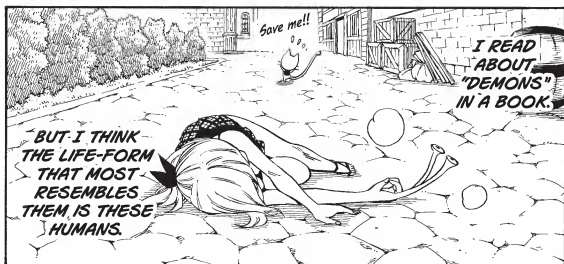
YOU  
CAN  
RELAX.



**YOU'RE  
THE ONE  
INFECTED  
BY A  
PARASITE  
!!!!**











## ◎ HIRO MASHIMA

Born in 1977. Debuted with the short work “Bad Boys Song” in 1998. Began serializing *Rave Master* in *Weekly Shonen Magazine* in 1999. The same magazine has been home to *Fairy Tail* since 2006. The series won the Kodansha Manga Award in 2009.

## ● WHAT DRAWS YOU TO *PARASYTE*?

I was just in middle school when the series was running, but I’ve never had my socks knocked off by a manga that way. I remember being really scared to read it. It’s not just the horror—I’m drawn to the big themes it tackles.

## ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

I wanted to do a story that fans of both *Parasyte* and *Fairy Tail* could enjoy. The two series don’t have much in common, but believe it or not, the same voice actor plays both Migi and Lucy in the animated versions.



NEO  
PARASYSTEM



TEACH  
ME!

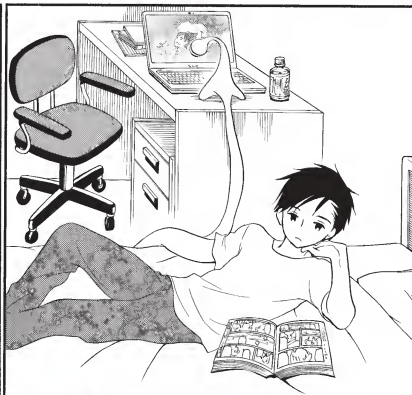
KYOKO. TANIYAKI  
SENSEI!

PEACH-PIT •



IN FACT,  
IT'S NO  
BIG THING  
ANYMORE.

I'M  
FINALLY  
GETTING  
USED TO  
LIVING  
WITH MIGI.



BOTTLE: TEA

AS FOR ANY  
ISSUES...

WE'RE  
PRACTICALLY  
LIKE A LIVE-IN  
COUPLE BY  
NOW.

NOT  
THAT I'D  
KNOW.



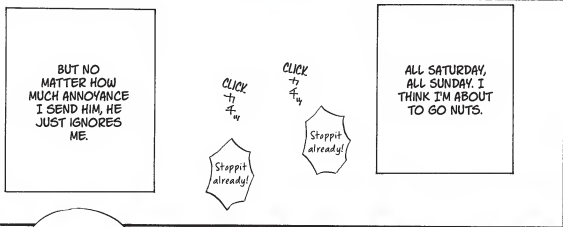
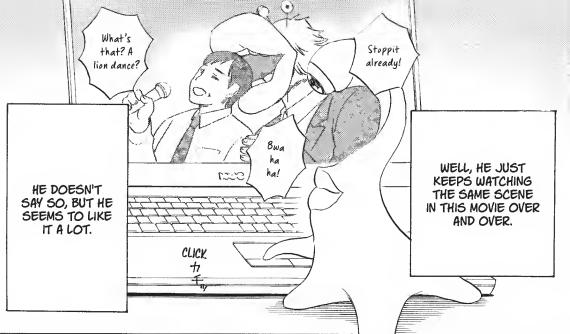
YOUR  
THROAT'S  
DRY.  
RIGHT?

HM?

SHINICHI!

MWOOP  
= ♪

YEAH.



I COULD  
BASICALLY TAKE  
CARE OF ALL  
MY NEEDS ON  
MY OWN LIKE  
THIS...

...AND HERE I  
HAVEN'T EVEN  
KISSED MY  
(SORT OF)  
GIRLFRIEND,  
MURANO!

HEY,  
SHINICHI.

CLICK  
CLICK カ  
カ 子

DIDN'T  
MEAN IT  
LIKE THAT,  
HUH...

BA-BUMP

MIGI...

EVEN HIS  
LIPS LOOK  
FULLER...

THIS  
COULD  
BE REAL  
TROUBLE  
...!

WE'VE BEEN  
SO HAPPY  
TOGETHER  
LATELY, I'M  
EVEN STARTING  
TO THINK  
MIGI LOOKS  
DOWNRIGHT  
PRETTY. THIS IS  
SERIOUS.



OH, UH,  
SORRY.

YOU TEND  
TO TALK TO  
YOURSELF  
OUT LOUD...

I'M USED  
TO IT. BUT I  
CAN'T HEAR  
MY MOVIE  
OVER YOU. SO  
COULD YOU  
STOP?

HECK,  
YOU  
SAID  
EVERY-  
THING.

HUH? DID I  
SAY SOME-  
THING?

WHAT  
ARE YOU  
MUTTERING  
ABOUT?

DON'T SAY  
THAT!

HEY, I  
DON'T  
MIND.

YOU'VE BEEN  
LOOKING  
AT MY  
LIPS WITH  
ANIMAL  
LUST THIS  
WHOLE  
TIME.

I KNOW YOU  
PRETTY MUCH  
DON'T GET  
A PRIVATE  
LIFE WITH ME  
AROUND.

I TOLD YOU!  
IT'S CALLED  
"KISSING"!

RIGHT.  
KISSING.

WE COULD AT  
LEAST WORK  
ON...WHAT DO  
HUMANS CALL  
IT? "SUCKING  
FACE"?

SO. LISTEN.  
WANNA  
PRACTICE?

NAH/  
HUMANS  
DO ALL  
SORTS  
OF  
THINGS  
WITH  
THEIR  
RIGHT  
HANDS!

UH, AS A  
HUMAN,  
I CAN'T  
QUITE BRING  
MYSELF...

PRACTICE?



HAHAHAHAHA!

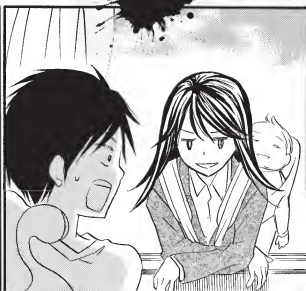


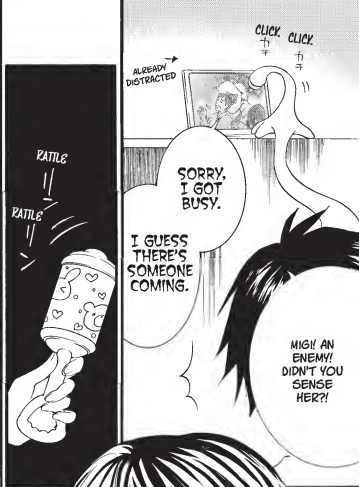
HEHE,  
JUST  
OUT FOR  
A STROLL  
WITH MY  
BABY  
ON THIS  
LOVELY  
DAY.

THE  
FORMER  
RYŌKO  
TAMIYA?!  
WHY ARE  
YOU...?

UNLIKELY!

フロー  
アット





I MEAN... I  
DREAM OF  
LOSING MY  
VIRGINITY  
JUST LIKE ANY  
OTHER YOUNG  
GUY, BUT...  
I'LL PASS.

OKAY,  
LET'S  
WALK IT  
BACK,  
HERE.

OR EVEN  
SLEEP WITH  
YOU!

I LEARNED A  
THING OR TWO  
FROM MR. A. OR  
AREN'T YOU INTO  
MOMS?



I KEEP  
THINKING,  
RATHER THAN  
A PARASITE  
LIKE MR. A...

...I'D MUCH  
RATHER POP  
SOME CHERRIES  
AT THE HIGH  
SCHOOL...

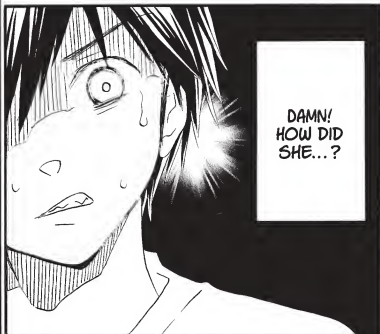
MAN.  
YOU DID THE  
RIGHT THING  
TO LEAVE  
TEACHING.

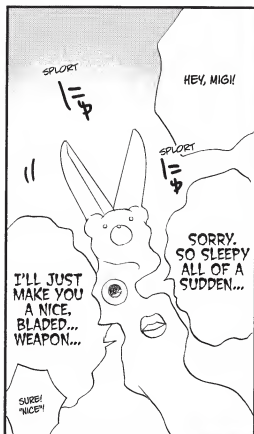
WHAT IF YOU  
COULD CASUALLY  
LET IT SLIP TO  
YOUR FRIENDS  
THAT YOUR FIRST  
TIME WAS WITH A  
TEACHER?

AH... BUT  
YOU'RE  
STARTING TO  
THINK...



DAMN!  
HOW DID  
SHE...?







BUT IF,  
NONETHELESS,  
I DO... I'M  
SORRY,  
MURANO!

NO! SHINICHI!  
YOU CAN'T  
JUST LET  
HER...



BOOK: THAT TIME MY LOVERS WERE MY RIGHT HAND AND MY TEACHER, WHO ALSO PARASITIZED MY HIGH SCHOOL LIFE!

SSSHH.

THERE.  
THERE.

SNIFF  
AND  
SNIFF

FEEDING  
CAPE

AND  
THAT EM-  
BARRASSES  
HER?

IT WANTS  
FOOD...  
SORRY, I  
FORGOT MY  
FEEDING CAPE.  
I'D BETTER  
GO HOME.

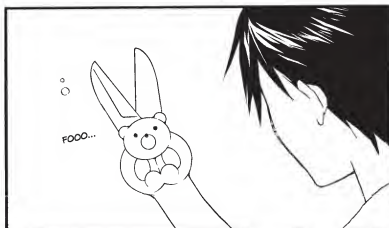
AHH...

WAAA!

ホ  
ギ  
ャー



...



FOOO...

...

THINK I'LL  
DELETE THAT  
MOVIE WHILE  
I HAVE THE  
CHANCE.

THERE,  
THERE.



END



## ◎ PEACH-PIT

A manga/illustration duo composed of Shibuko Ebara and Banri Sendo. Their best-known works include *Rozen Maiden*, *Shugo Chara!*, and *Zombie-Loan*. In 2008, they won the Kodansha Manga Award for *Shugo Chara!*

## ● WHAT DRAWS YOU TO *PARASYTE*?

Too many things to sum up in one word. We like Migi and the other parasites so much that we still pretend to talk like them sometimes. They're shockingly unsentimental, yet somehow, you can't hate them. We reread the series recently, and we even liked Goto...a little. We want to know what the surviving parasites are doing now.

## ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

We were worried about doing something that would break the fiction of our beloved *Parasyte*, but at the same time, since we finally had this chance to do a tribute piece, we wanted to play out the love story we had dreamed of for so long. We gave up any hope of imitating the visual style and just tried to get by on sheer exuberance. Migi's lips are kind of...trembly, but full, and we've always wanted to touch them. If we've managed to communicate that to readers, our work is done.



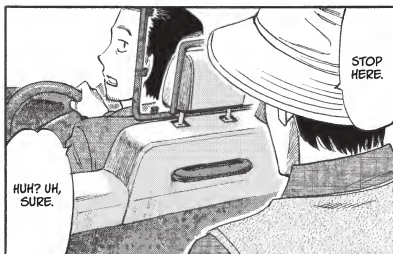
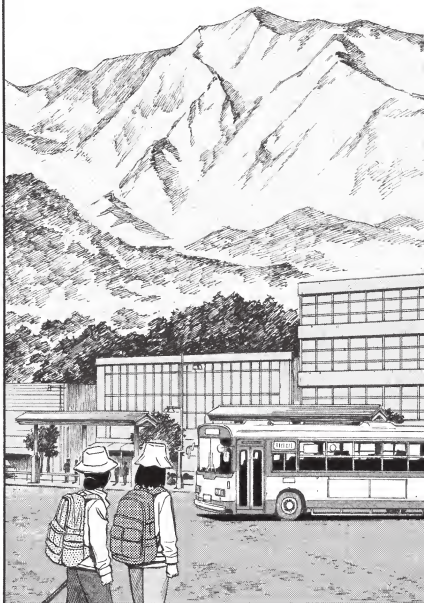
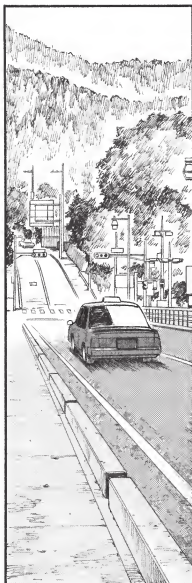
NEO  
PARASYSTEM



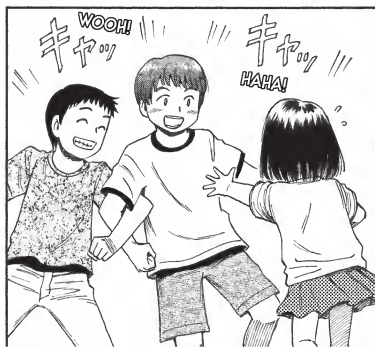
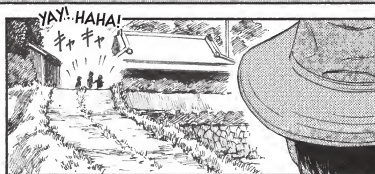
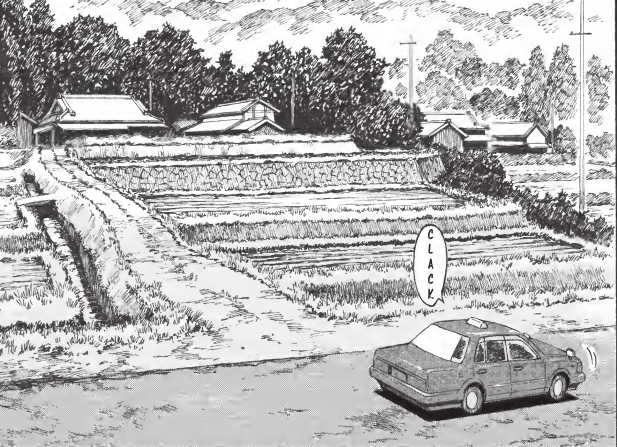
# THE STRANGE ONE

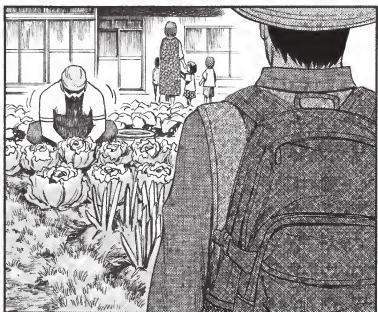
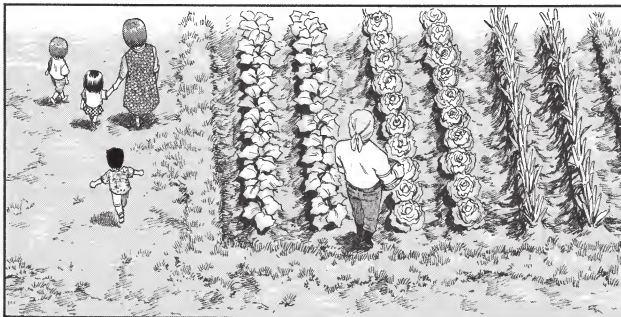
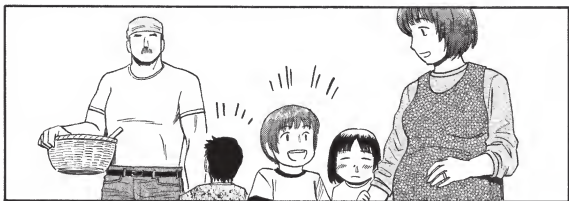
TAKATOSHI KUMAKURA













WELL,  
WELL...



NO. HE  
SAYS HE  
WANTS TO  
SEE THE  
AREA.

I'LL  
SHOW HIM  
AROUND.

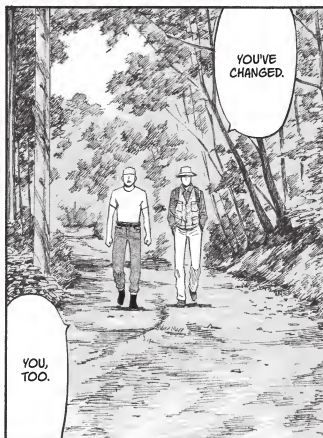
OH!  
WHAT FUN.

PLEASE,  
COME IN.



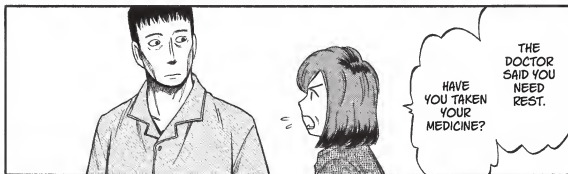
AN OLD  
FRIEND.

WHO'S  
THIS?

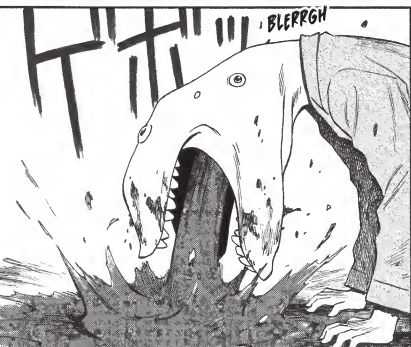










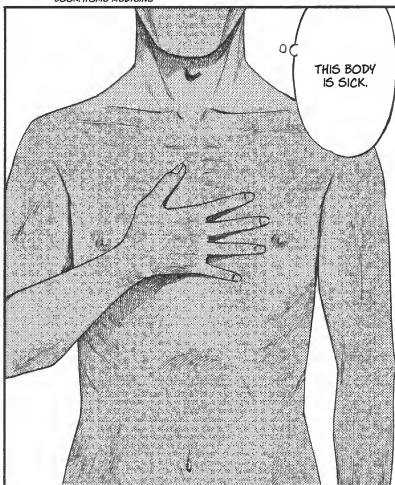
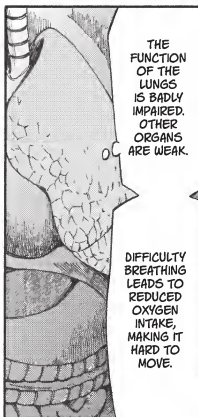




BAG: MEDICINE



BOOK: HOME MEDICINE





I CAN'T  
GO TO A  
DOCTOR.

IT WAS A  
MISTAKE,  
TAKING  
A SICK  
HOST.



THE  
DAMAGE TO  
THE LUNGS  
IS TOO  
EXTENSIVE  
FOR MY  
"HANDS" TO  
EXCISE OR  
REPAIR IT.

THIS BODY  
WILL DIE  
WITHIN  
MONTHS.



KNOW-  
LEDGE!

I NEED  
KNOWLEDGE!

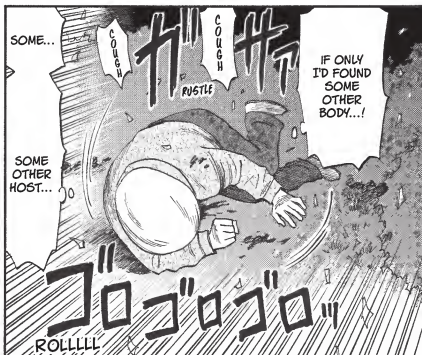
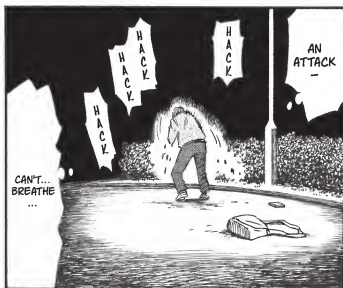
I MUST DO  
SOMETHING!  
I MUST LIVE  
ON!



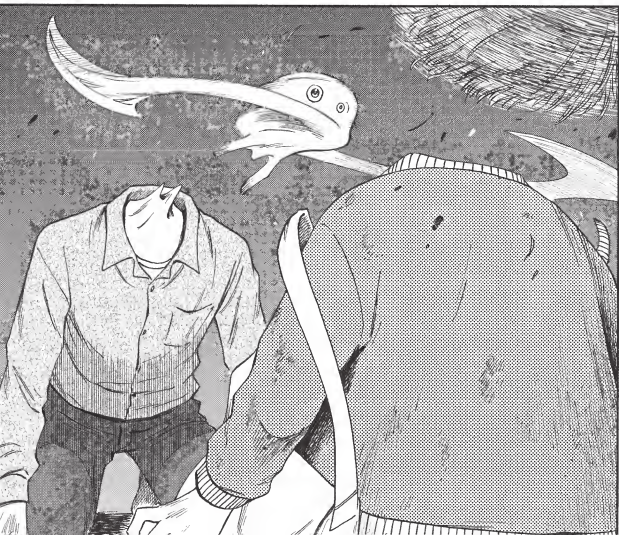
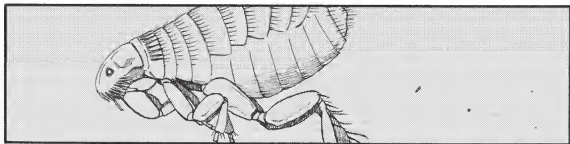
COUGH!

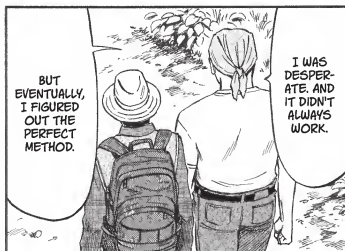


I WILL  
OBTAIN A  
HEALTHY  
BODY!











AND WHEN  
I'M SURE  
THE NEW  
ONE IS  
SAFE, I  
TRANSFER  
OVER.

I  
CONTROL  
TWO  
BODIES  
AT ONCE.

...I  
START  
BY IN-  
FESTING  
JUST  
HALF  
THE  
HEAD.

WHEN I  
FIND A  
BETTER  
BODY...

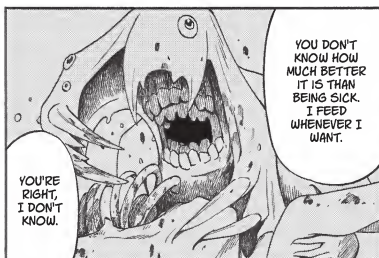
IT TAKES  
TRAINING  
AND CON-  
CENTRA-  
TION.

NOT  
FOR VERY  
LONG.

IS  
THAT EVEN  
POSSIBLE?!

IT'S  
GREAT.

BUT IT'S  
LED ME TO  
AN IDEAL,  
HEALTHY  
BODY.



YOU'RE  
RIGHT,  
I DON'T  
KNOW.

YOU DON'T  
KNOW HOW  
MUCH BETTER  
IT IS THAN  
BEING SICK.  
I FEED  
WHENEVER I  
WANT.



THAT  
SO?

UH-  
HUH.



SELF-  
PRESER-  
VATION.

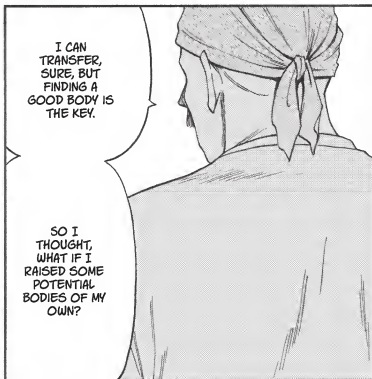


WHY RAISE  
HUMANS  
IN A PLACE  
LIKE THIS?

BUT IF  
YOU HAVE THE  
PERFECT BODY  
NOW, AREN'T  
YOU DONE?

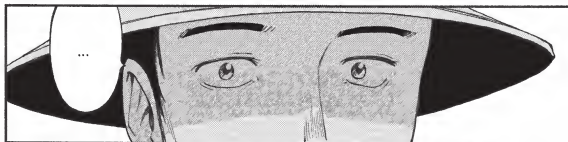
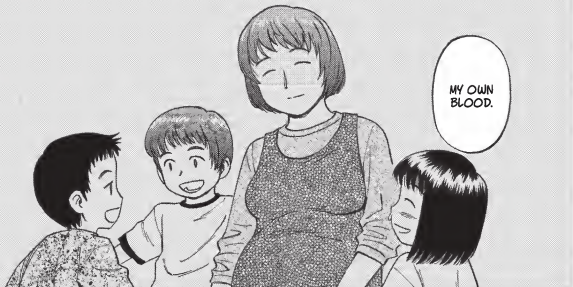


ONES I  
COULD  
EASILY  
TRANSFER  
TO?



I CAN  
TRANSFER,  
SURE, BUT  
FINDING A  
GOOD BODY IS  
THE KEY.

SO I  
THOUGHT,  
WHAT IF I  
RAISED SOME  
POTENTIAL  
BODIES OF MY  
OWN?





ALL  
USEFUL FOR  
MAINTAINING  
HEALTH.

GOOD AIR,  
CONTROL  
OVER OUR  
FOODSTUFFS,  
PLENTY OF  
EXERCISE.

SHARING AN  
ENVIRONMENT  
WITH YOUR  
PROSPECTIVE  
BODIES IS  
IMPORTANT, BUT  
IT'S GOOD FOR  
MY CURRENT  
BODY, TOO.



YOU  
SHOULD  
DO IT,  
TOO.

IT'S ONLY  
A MATTER  
OF CON-  
TROLLING  
BLOOD  
FLOW.

HUH.

CLEVER  
WAY TO  
USE YOUR  
REPRO-  
DUCTIVE  
ORGANS.



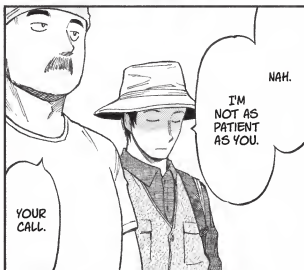
IF  
THINGS  
DON'T  
WORK  
OUT  
HERE,  
I'LL  
MOVE  
TO ONE  
OF THE  
OTHER  
SITES.

I PRODUCED  
OFFSPRING  
IN A FEW  
OTHER  
PLACES,  
TOO. I GO  
TO CHECK  
ON THEM  
REGULARLY.



I ONLY  
MET HER  
ONCE.

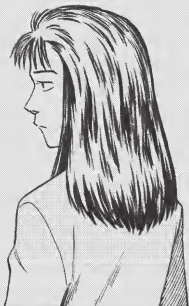
...WHAT  
YOU'RE  
SAYING  
REMINDS  
ME OF  
SOME-  
ONE.



YOUR  
CALL.

NAH.

I'M  
NOT AS  
PATIENT  
AS YOU.



TAMURA

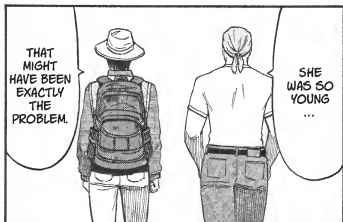
...

...OR  
TAMIYA,  
OR  
SOME-  
THING.



SHE  
DIED?

AND,  
APPAR-  
ENTLY,  
DEAD.



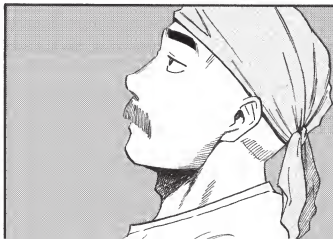
THAT  
MIGHT  
HAVE BEEN  
EXACTLY  
THE  
PROBLEM.

SHE  
WAS SO  
YOUNG  
...



YOU  
MEAN  
THE  
WOMAN  
INVOLVED  
IN THE  
HIRO-  
KAWA IN-  
CIDENT?

I HEARD  
SHE'S  
UNIQUELY  
INTELLI-  
GENT.



BUT IF  
SHE'S  
DEAD...  
FORGET IT.

I WOULD  
HAVE LIKED  
TO TALK TO  
HER.



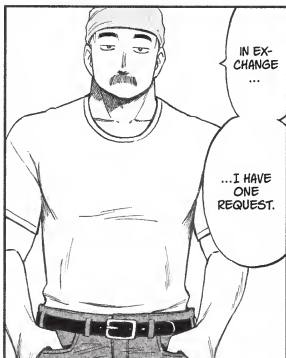


WON'T  
LEARN  
ANYTHING  
FROM HER  
NOW.



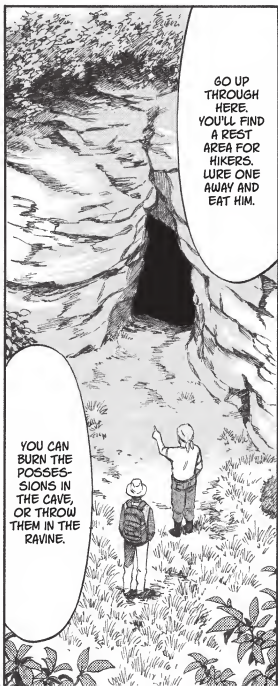
I'LL  
MAKE  
SURE  
EVERY-  
THING  
GETS  
CLEANED  
UP.

THANKS.



IN EX-  
CHANGE  
...

...I HAVE  
ONE  
REQUEST.



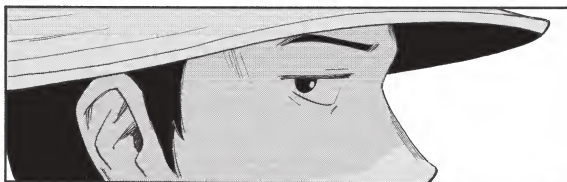
GO UP  
THROUGH  
HERE.  
YOU'LL FIND  
A REST  
AREA FOR  
HIKERS.  
LURE ONE  
AWAY AND  
EAT HIM.

YOU CAN  
BURN THE  
POSSES-  
SIONS IN  
THE CAVE,  
OR THROW  
THEM IN THE  
RAVINE.





KINDLY DON'T  
EVER COME  
HERE AGAIN.



WORRIED  
ABOUT  
YOUR  
TERRITORY?

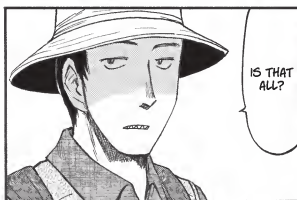
AFRAID I'LL  
HUNT YOUR  
PREY?

...

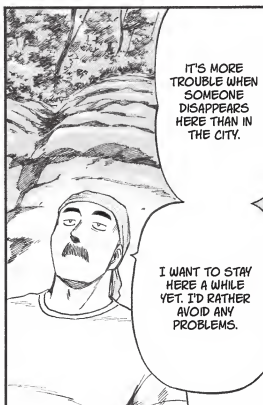


I WANT TO  
KNOW I CAN LIVE  
MY LIFE HERE.

I HAVEN'T FED  
AROUND HERE  
IN A LONG TIME.  
I GO TO THE  
NEIGHBORING  
PREFECTURE.



IS THAT  
ALL?



IT'S MORE  
TROUBLE WHEN  
SOMEONE  
DISAPPEARS  
HERE THAN IN  
THE CITY.

I WANT TO STAY  
HERE A WHILE  
YET. I'D RATHER  
AVOID ANY  
PROBLEMS.



HM?

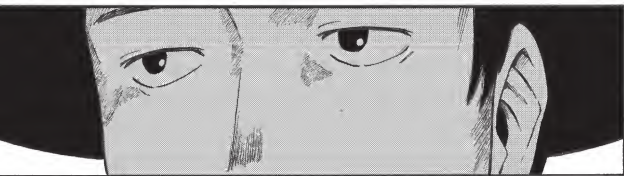


RAISING HUMANS  
HASN'T DONE  
ANYTHING...  
**STRANGE TO**  
YOU, HAS IT?

YOU'RE WORRIED  
I MIGHT PICK  
OFF ONE  
OF YOUR  
CAREFULLY-  
CULTIVATED  
OFFSPRING.









TOO BAD. I  
WANTED TO  
ASK HIM WHAT  
YOU USED TO  
BE LIKE...



HE  
WENT  
HOME.



HI,  
DEAR.

WHERE'S  
YOUR  
FRIEND?



WHAT  
HAP-  
PENED?

IS THAT  
BLOOD  
...?



NEVER  
MIND...

...WHAT I  
USED TO  
BE.

END





## ◎ TAKATOSHI KUMAKURA

Born in 1974. Debuted with the supernatural manga *Mokke*, serialized in *Afternoon Seasons Extra*. In March 2003, *Mokke* moved to *Afternoon*, and in 2007 it was adapted into a TV anime. Kumakura serialized *Nekurogu* in *Afternoon* from 2010 to 2012.

### ● WHAT DRAWS YOU TO *PARASYTE*?

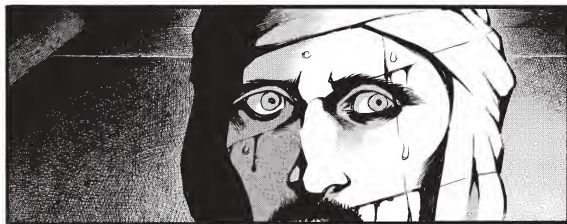
A lot of things, but I think in particular I like the way the fictional life-forms, the parasites, think and act.

### ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

I wanted to see how closely I could simulate with my own work a world I really admired. I also remembered how excited I was to read *Parasyte* back when I was in high school.

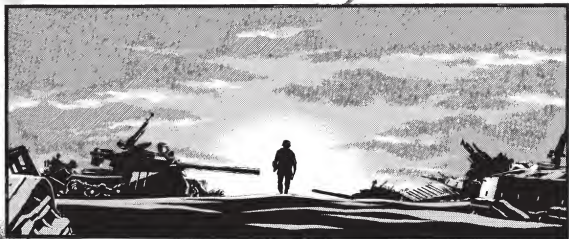


NEO  
PARASYSTEM

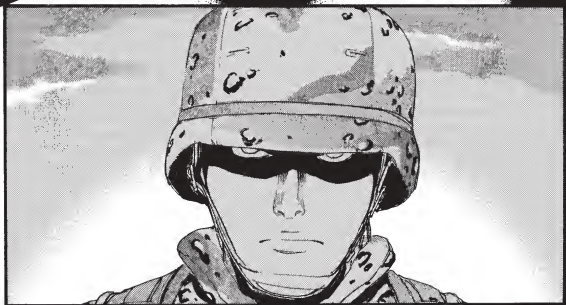




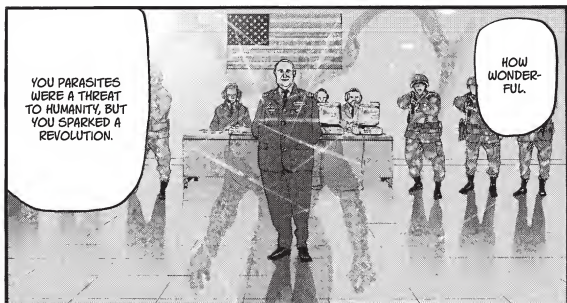
HITOSHI IWAAKI  
RYOUJI MINAGAWA

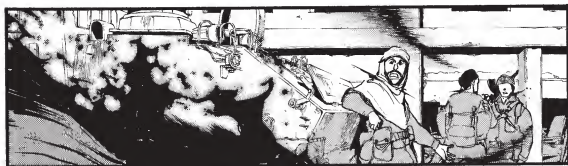


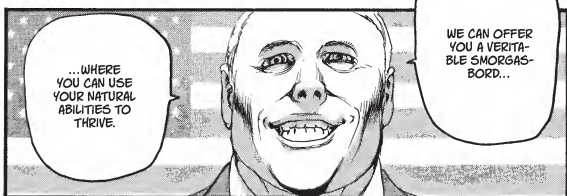
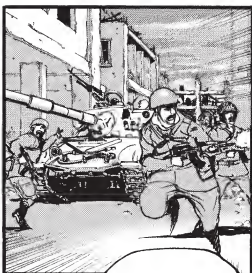
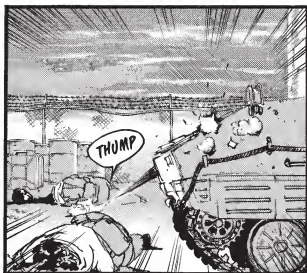
# PERFECT SOLDIER





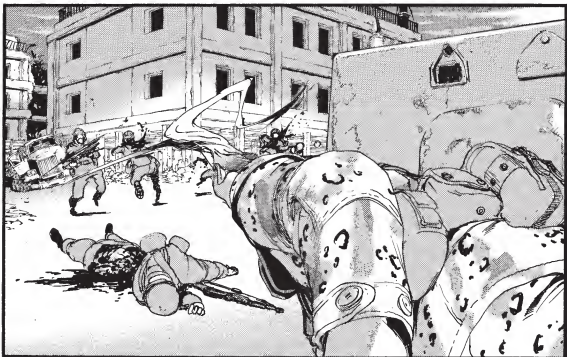


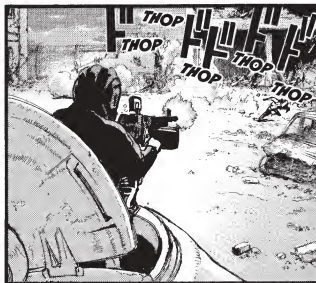
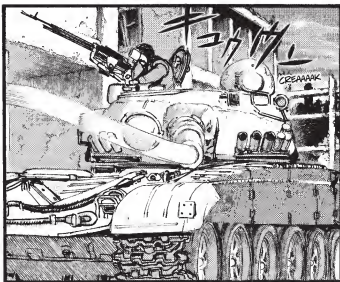




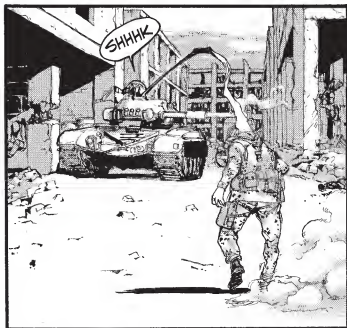
...WHERE  
YOU CAN USE  
YOUR NATURAL  
ABILITIES TO  
THRIVE.

WE CAN OFFER  
YOU A VERITA-  
BLE SMORGAS-  
BORD...

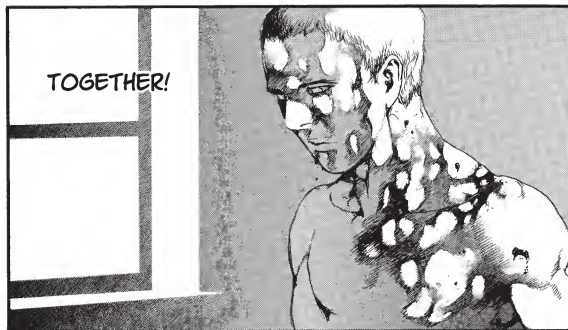








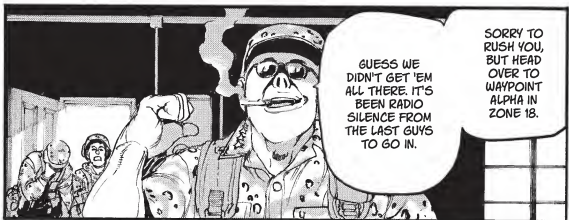






AS  
ALWAYS.

NICE  
WORK,  
MAX.



GUESS WE  
DIDN'T GET 'EM  
ALL THERE. IT'S  
BEEN RADIO  
SILENCE FROM  
THE LAST GUYS  
TO GO IN.

SORRY TO  
RUSH YOU,  
BUT HEAD  
OVER TO  
WAYPOINT  
ALPHA IN  
ZONE 18.



SHUT  
YOUR  
FACE!  
DON'T  
PISS HIM  
OFF!

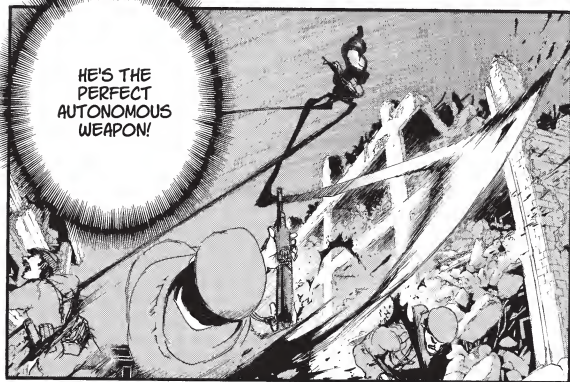
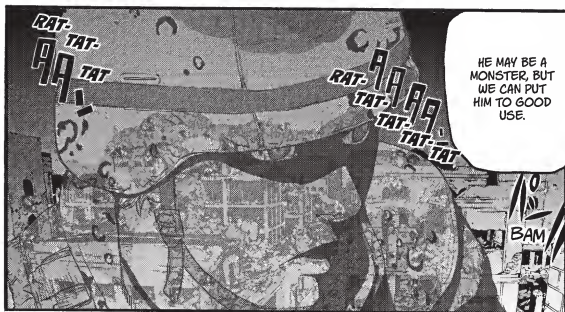
N-NO WAY,  
MAN! I  
DON'T  
WANNA  
WORK  
WITH THAT  
MONSTER!

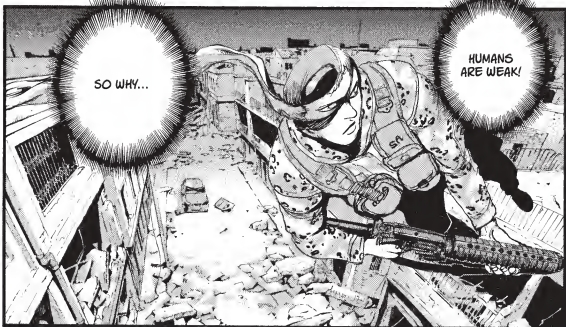
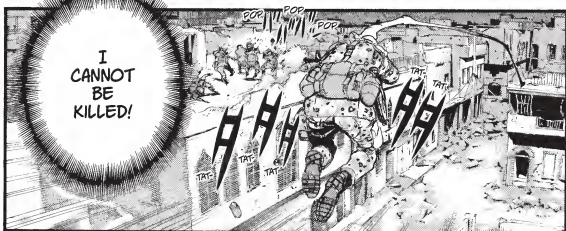


ALL  
RIGHT.

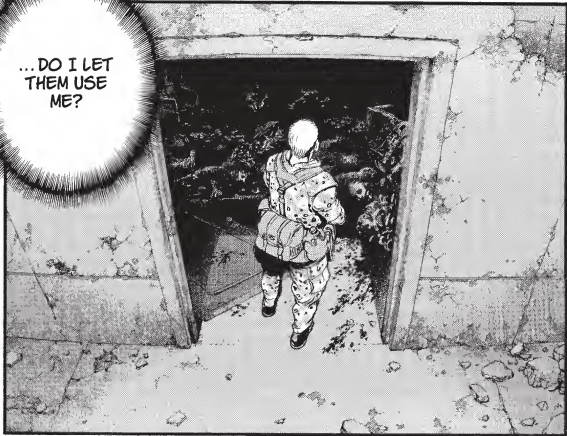
FEEL  
FREE TO  
COMMAN-  
DEER ANY  
OF OUR  
TANKS.



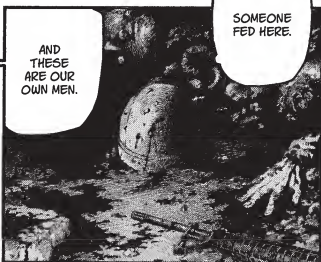
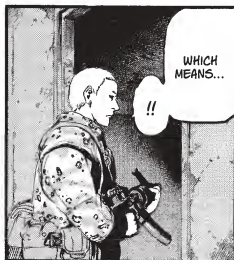




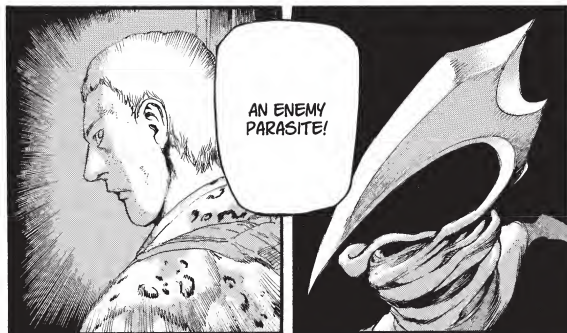
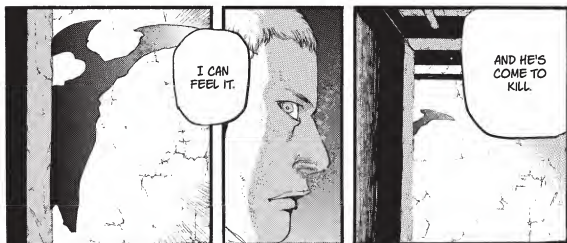
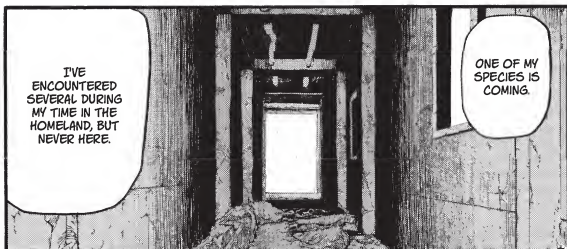


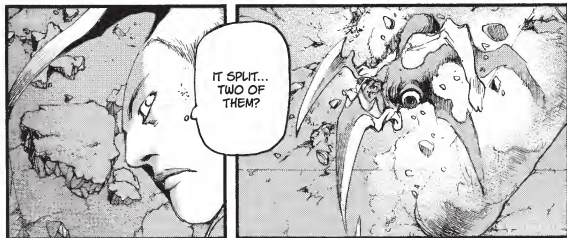
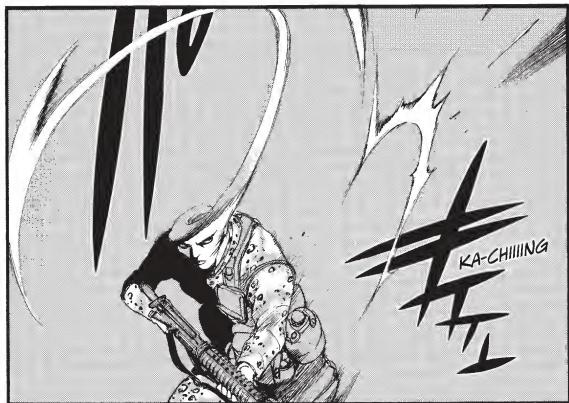


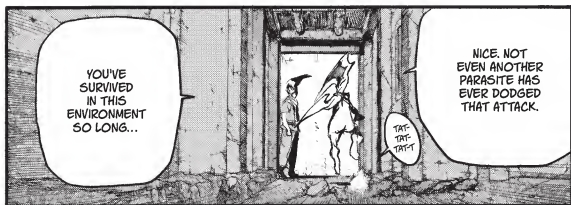
...DO I LET  
THEM USE  
ME?

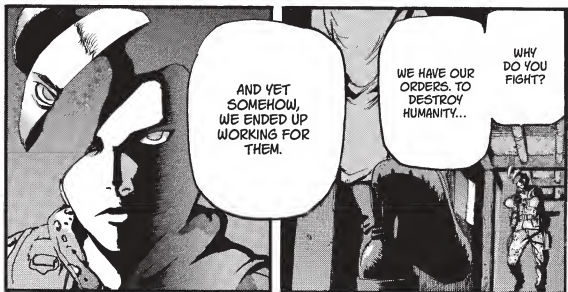






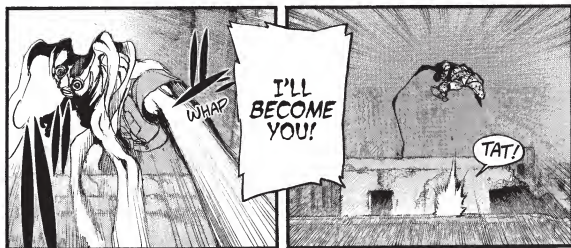


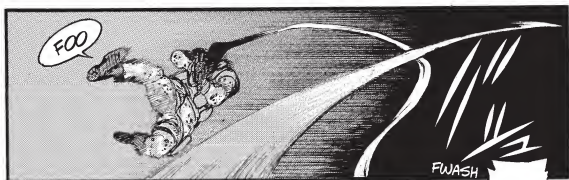


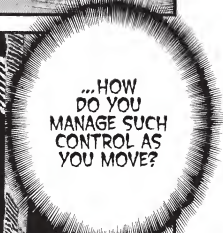
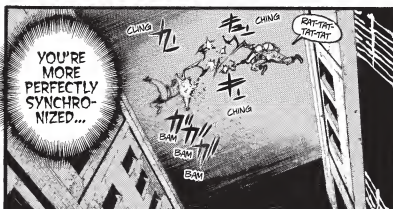


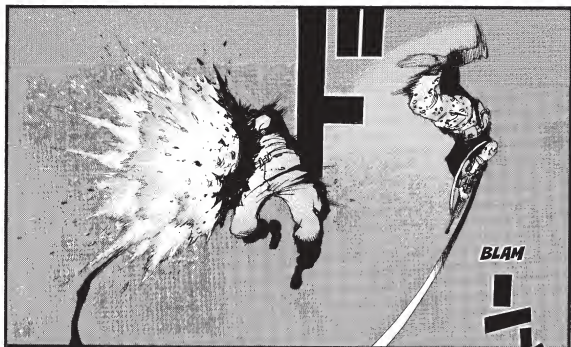




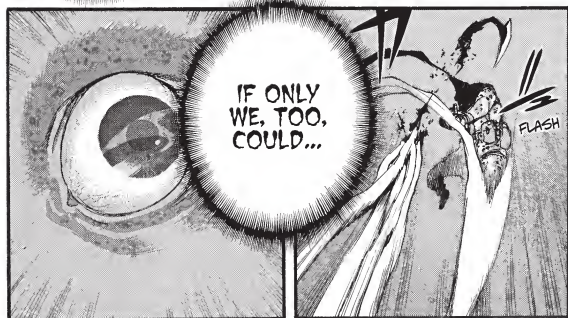














**I  
CAN  
SEE THE  
LIGHT**

**THE  
LIGHT**

...



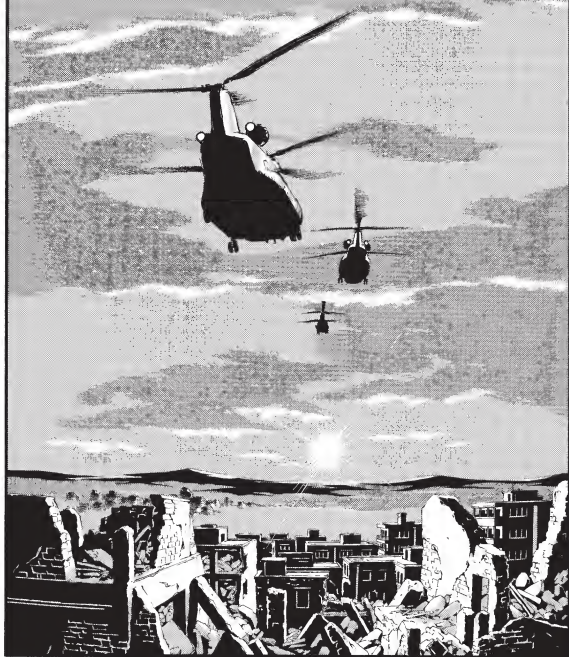








**...AND  
DESTROY  
THIS  
SPECIES!**



**END**





## ◎ RYOUJI MINAGAWA

Born in 1964. Debuted with the short story "Heaven" in 1988. Has produced many well-known works including *Spriggan*, *Arms*, *D-Live!!*, and *Adamas*.

### ● WHAT DRAWS YOU TO *PARASYTE*?

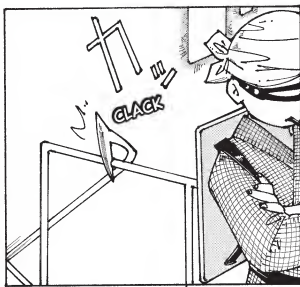
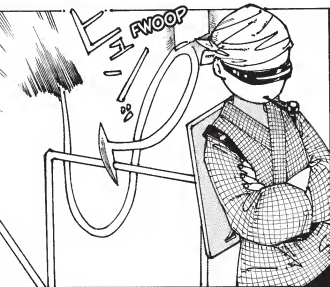
Every single thing. It was practically my model when I was learning to draw manga as a young man. It's still fascinating to read, even 20 years later. A true masterpiece!

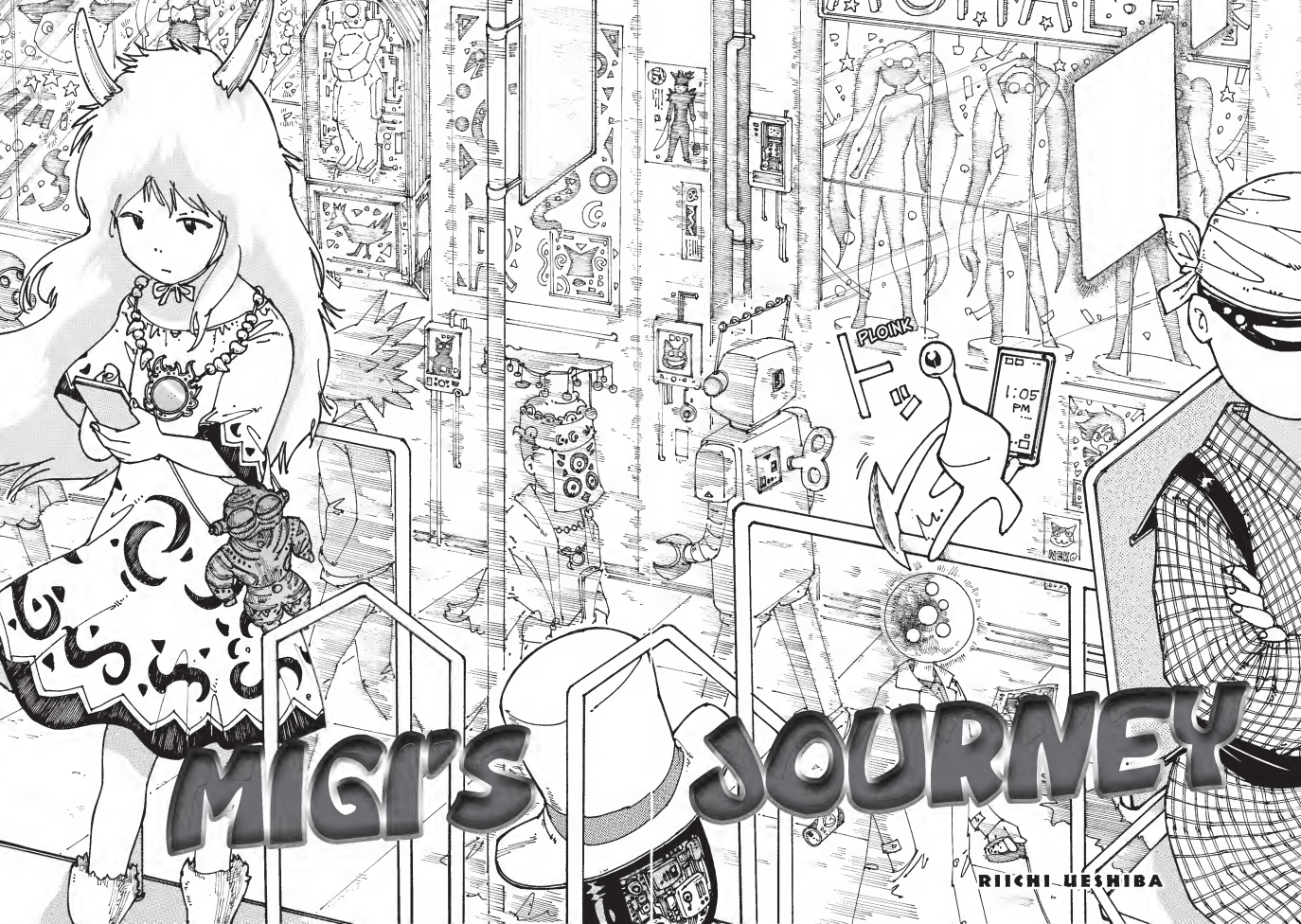
### ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

I wanted to avoid upsetting the *Parasyte* fans out there... But I was a little afraid I might, because this work sort of encroaches on what Hiramoto-sensei and Takinami-sensei already did (ha ha). I ended up going in a fairly orthodox direction.



NEO  
PARASYSTEM

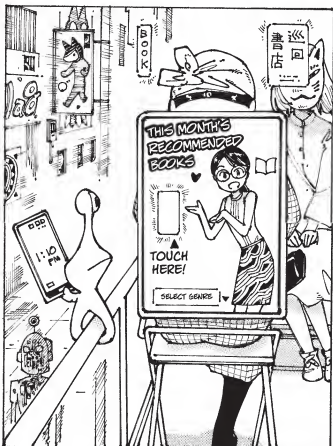
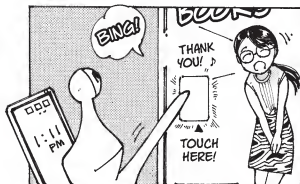
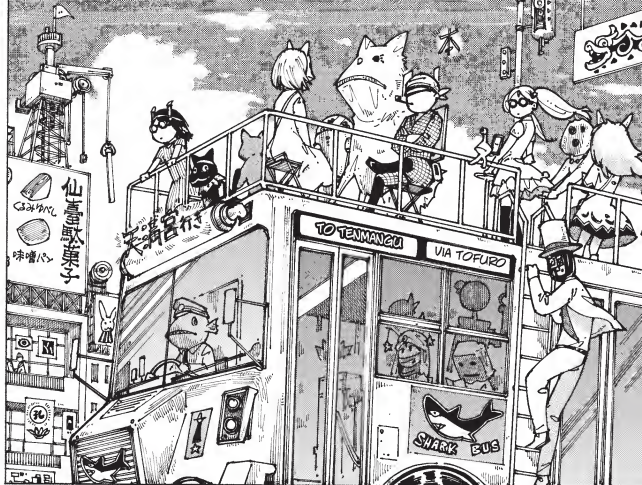




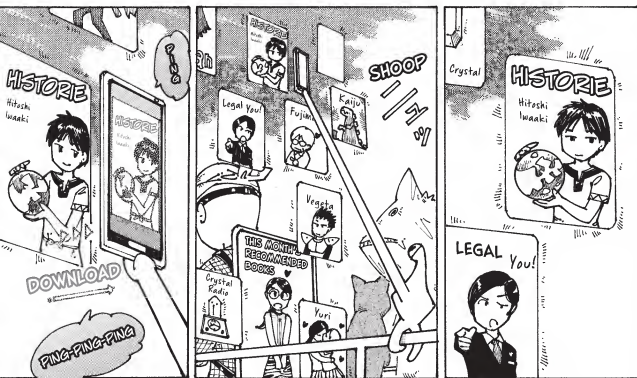
# MIGI'S JOURNEY

RIICHI UESHIBA

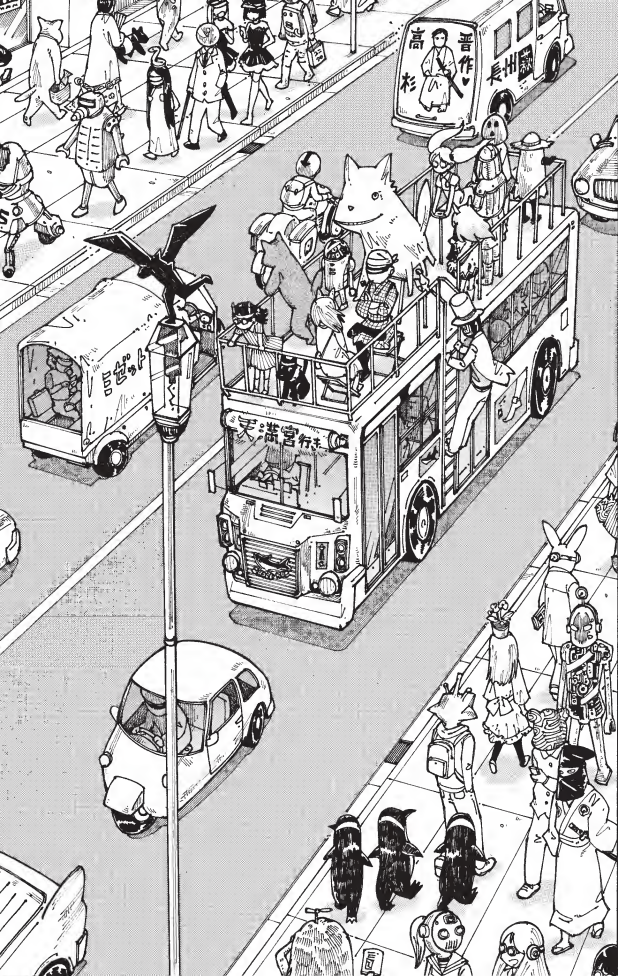




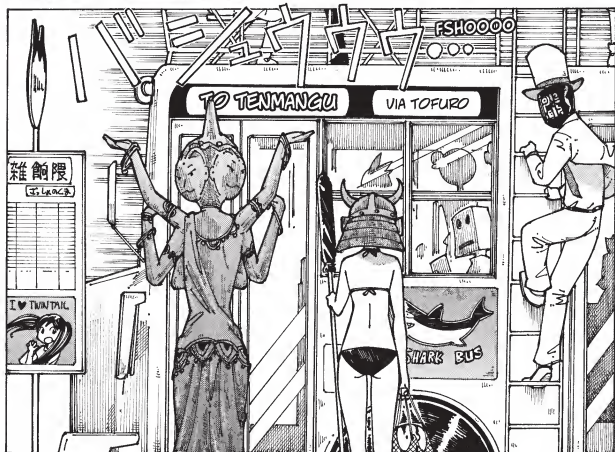
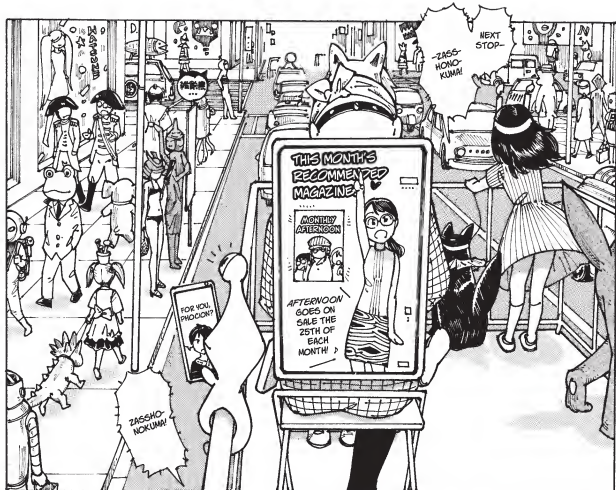


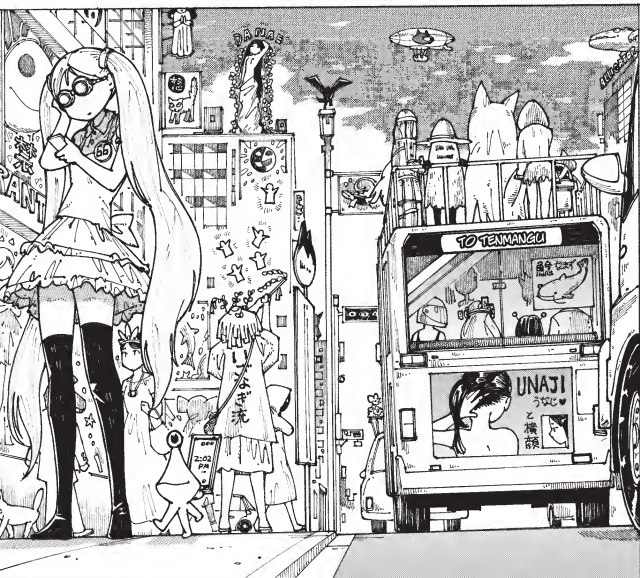
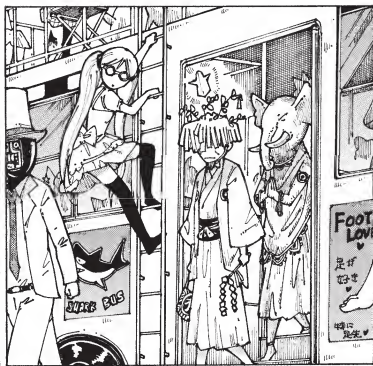
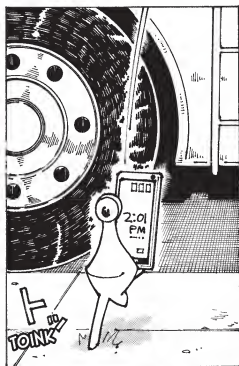






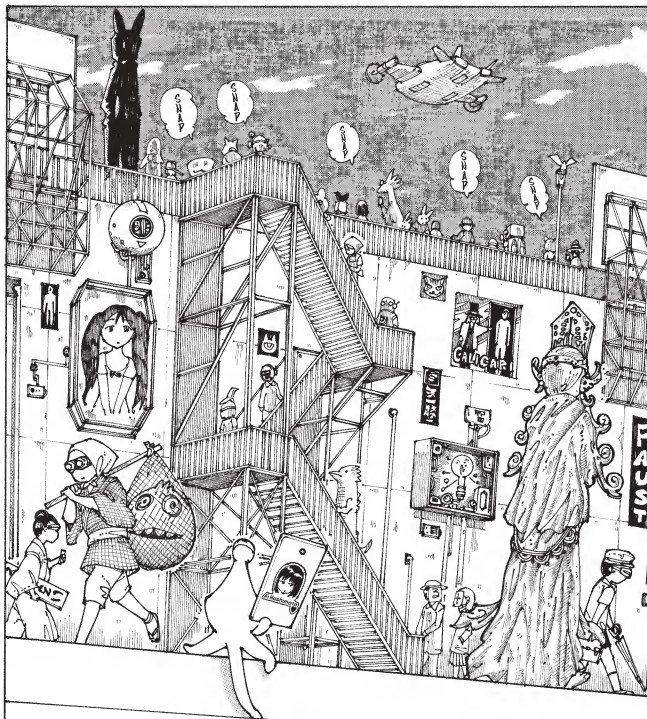
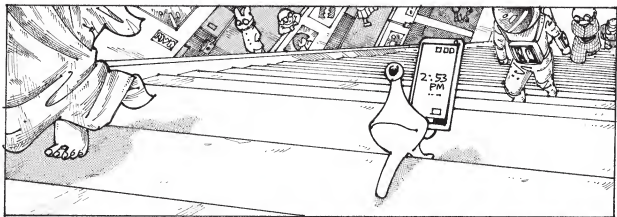




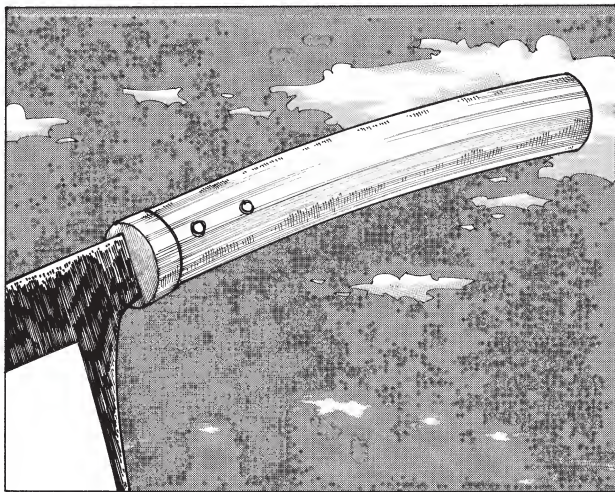
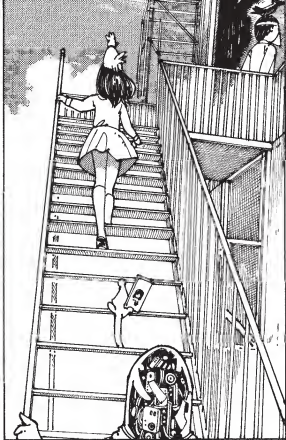


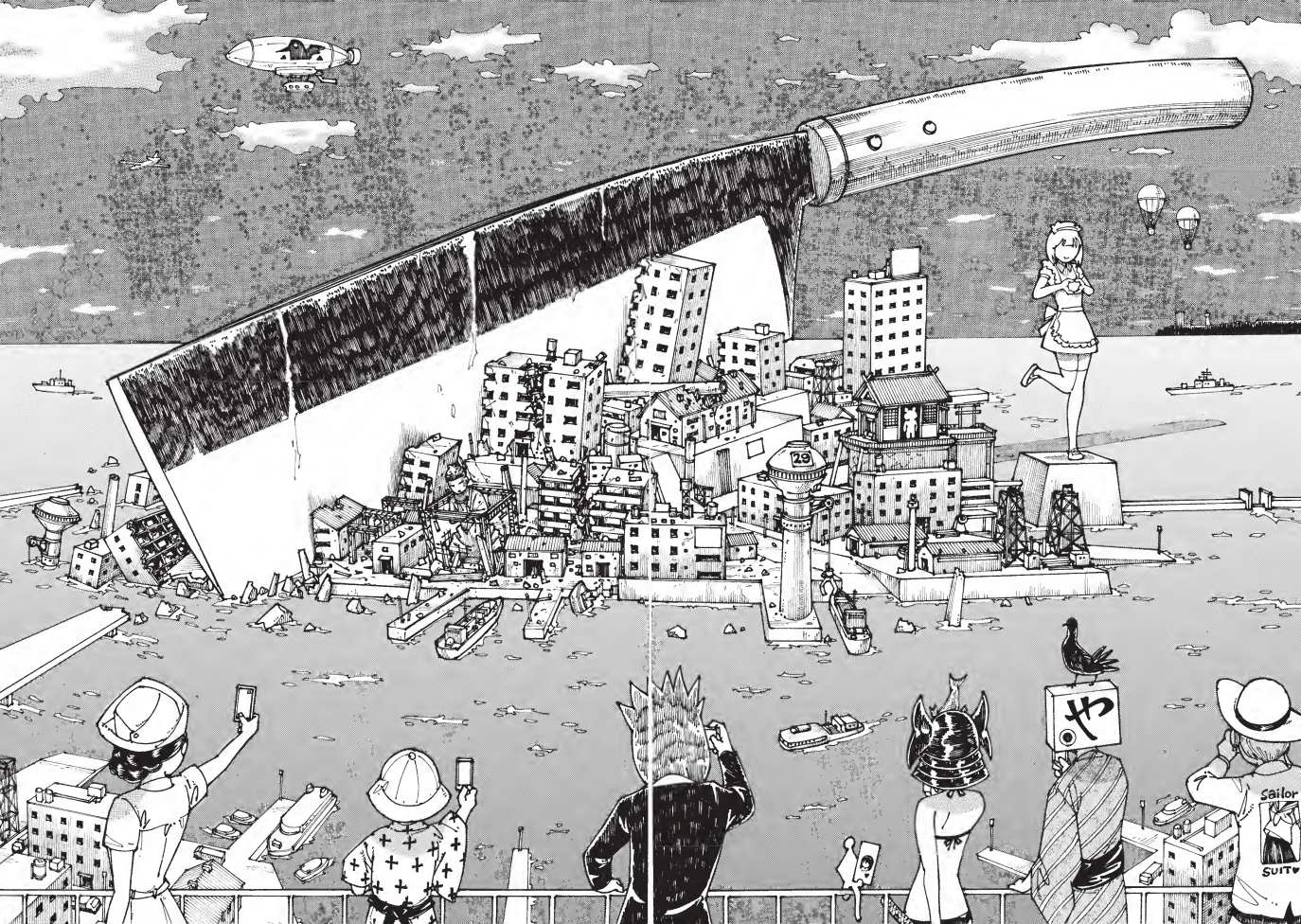




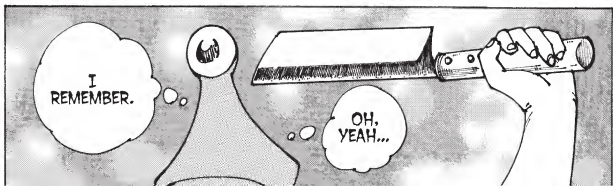
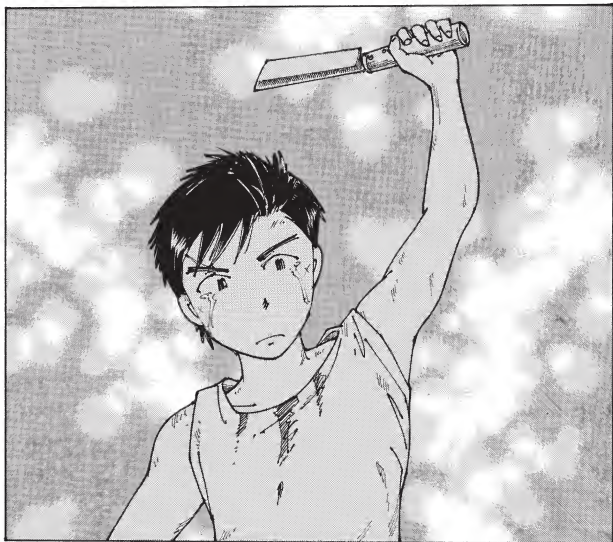
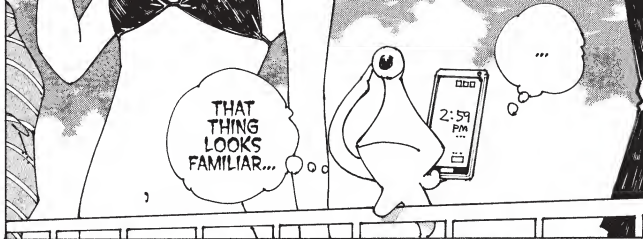




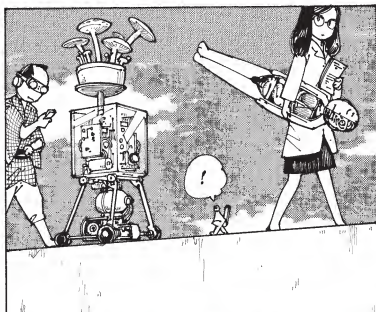
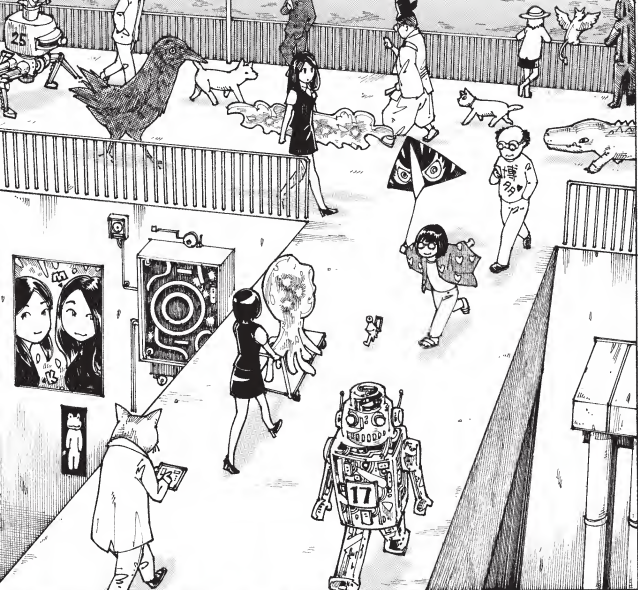


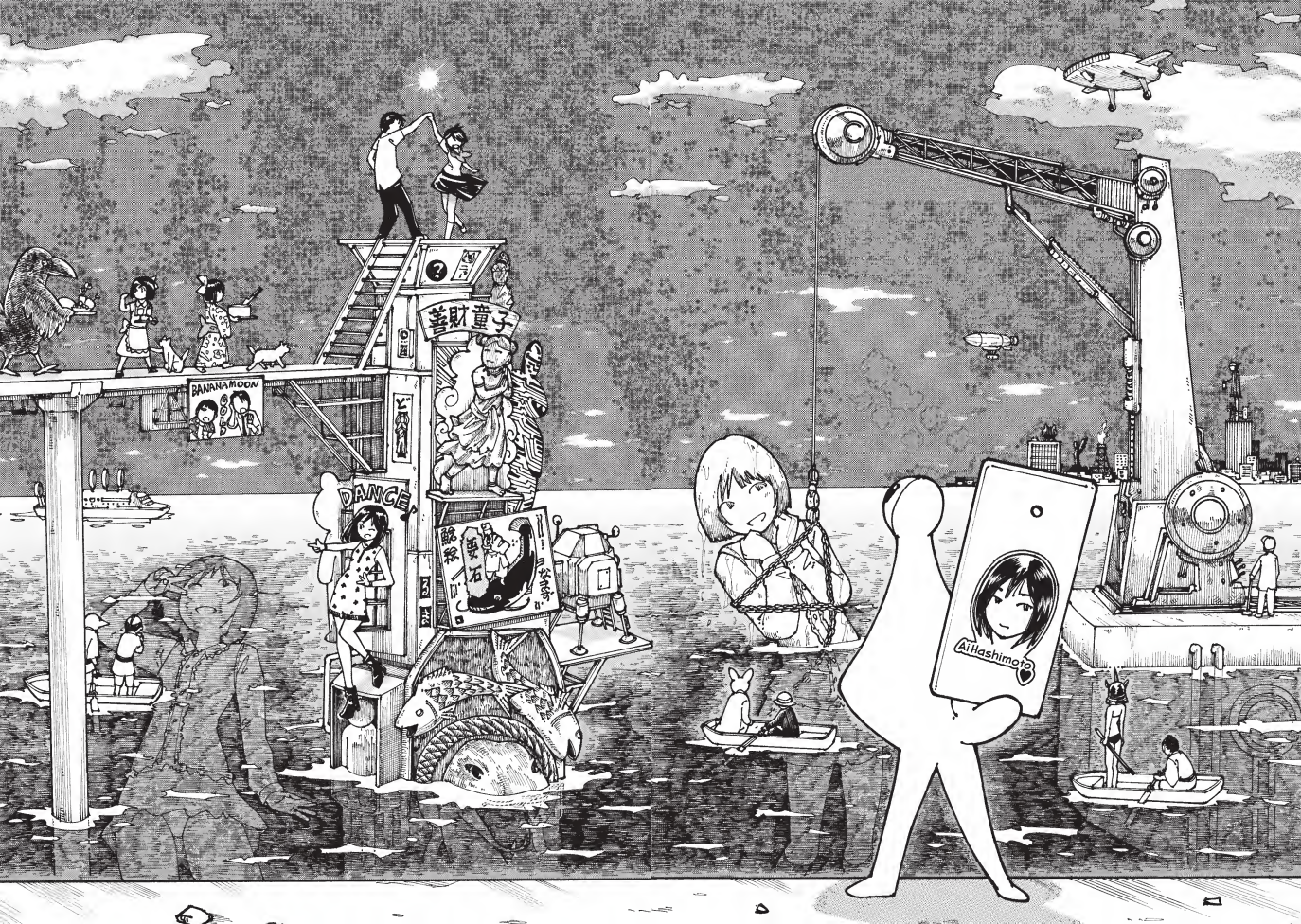






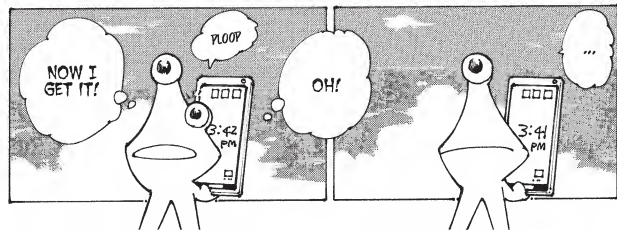
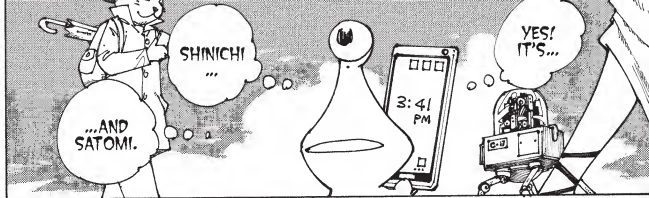


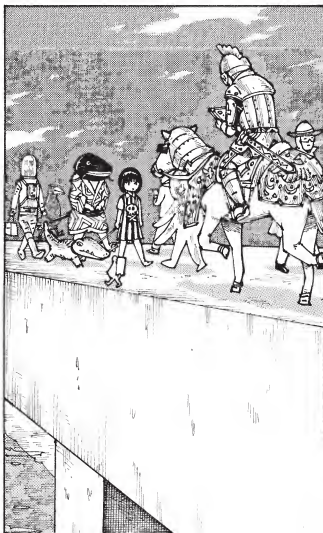
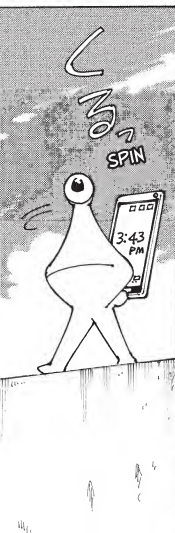
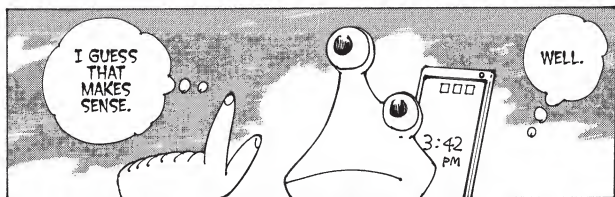
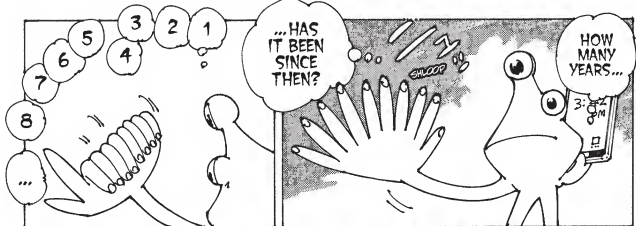






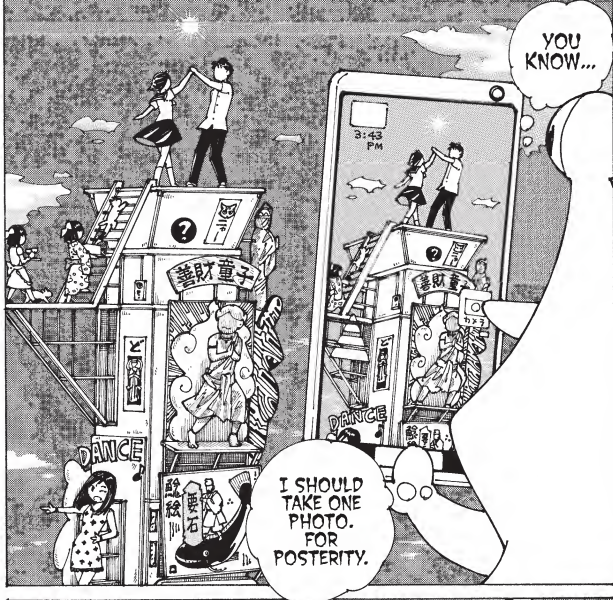








YOU  
KNOW...



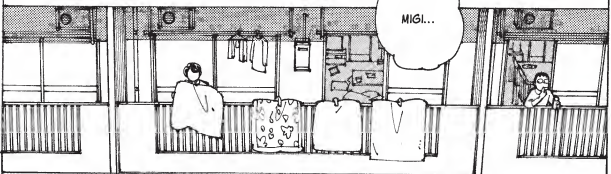
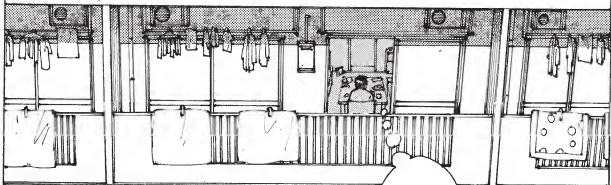
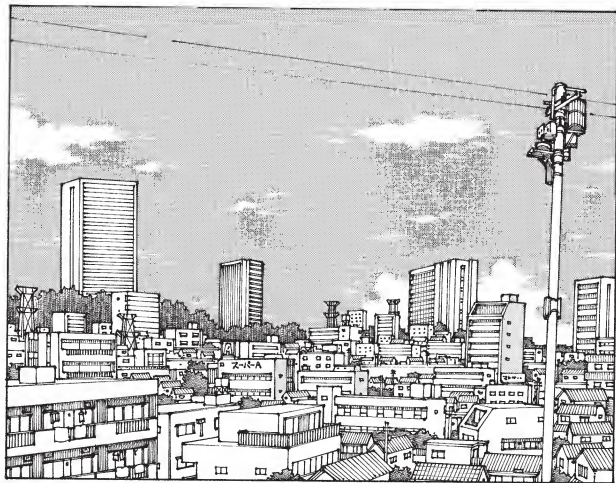
I SHOULD  
TAKE ONE  
PHOTO.  
FOR  
POSTERITY.

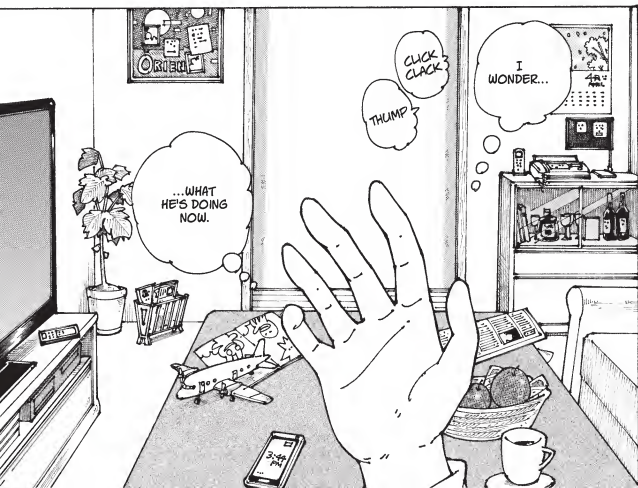
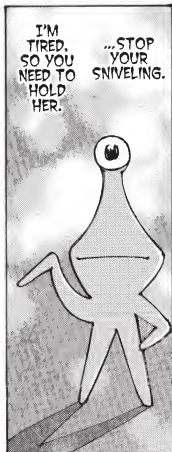


AAAND  
SAVE!

SAVE









MAYBE HE'S  
DREAMING...

DEAR!

WE'RE  
BACK!

OH, HEY.

WELCOME  
HOME!

END





## ◎ RIICHI UESHIBA

Born in 1969. Awarded the grand prize in the general category of the Comic Open Chiba Tetsuya Prize in 1991. Well-known works include *Discommunication*, *Yumezukai*, and *Nazo no Kanojo X*. *Yumezukai* was turned into an anime series in 2006, followed by *Nazo no Kanojo X* in 2012.

### ● WHAT DRAWS YOU TO *PARASYTE*?

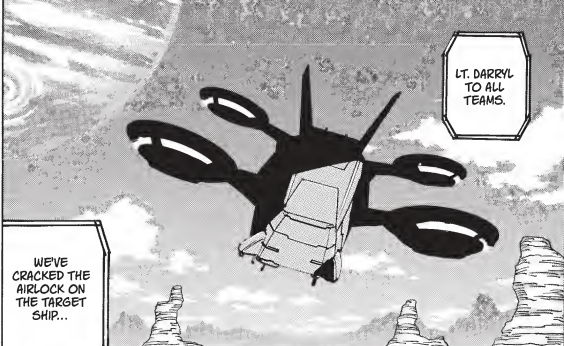
I think it's the perfect balance of realism and caricature, a little bit of humor in the midst of the horror. Only Iwaaki-san could have achieved it.

### ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

They told me that as long as I included something from *Parasyte*, I could draw whatever I wanted, so I took them at their word and really did include anything and everything that took my fancy. It was a really fun project.

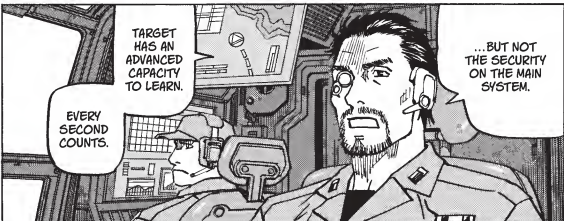


NEO  
PARASYSTEM



LT. DARRYL  
TO ALL  
TEAMS.

WE'VE  
CRACKED THE  
AIRLOCK ON  
THE TARGET  
SHIP...



TARGET  
HAS AN  
ADVANCED  
CAPACITY  
TO LEARN.

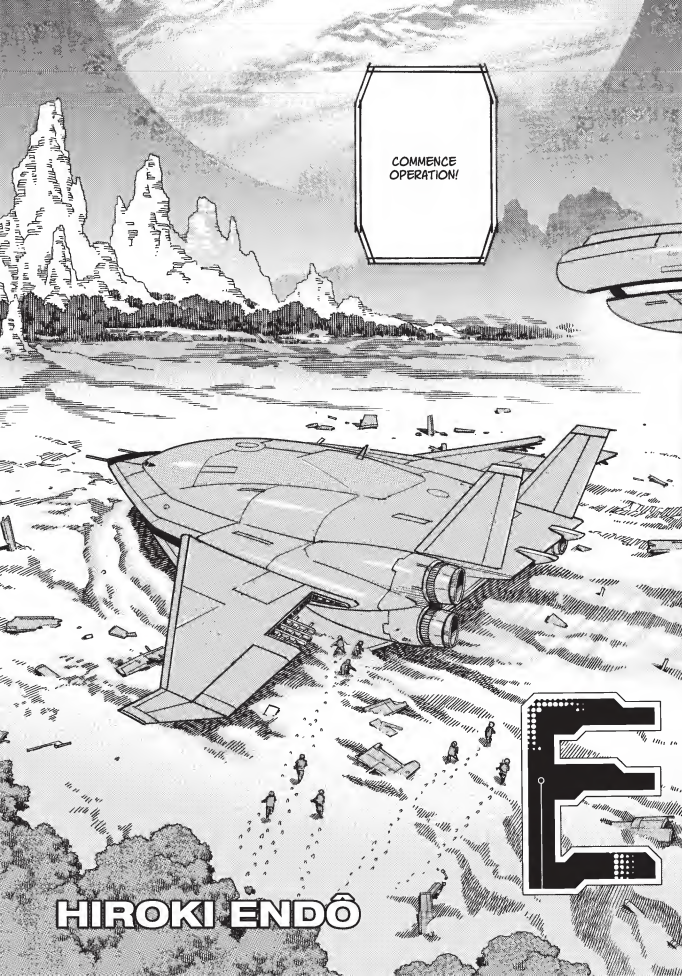
EVERY  
SECOND  
COUNTS.

...BUT NOT  
THE SECURITY  
ON THE MAIN  
SYSTEM.



GOOD.

WE'RE IN  
POSITION.



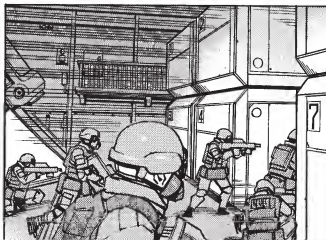
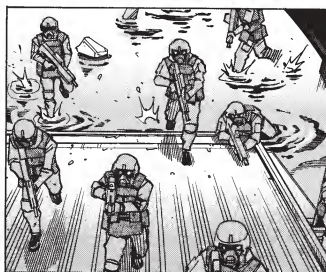
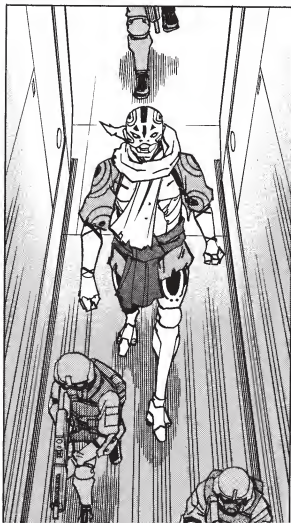
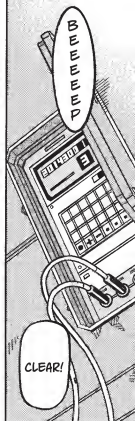
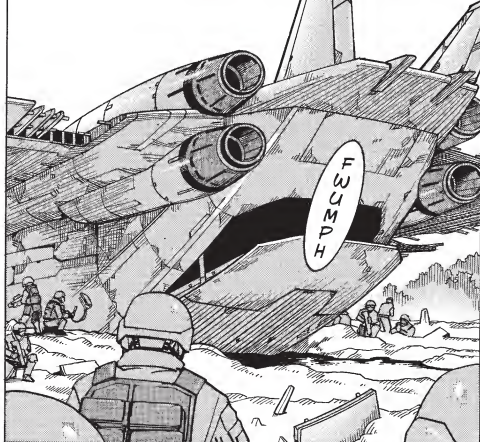
COMMENCE  
OPERATION!

HIROKI ENDÔ

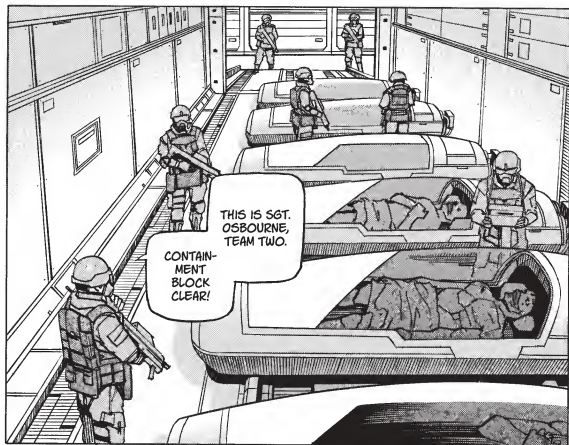


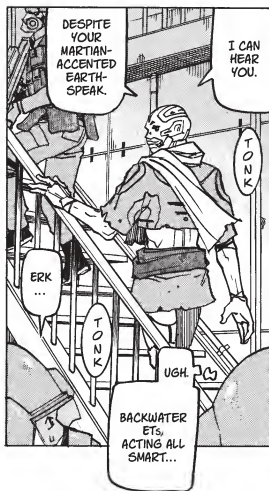
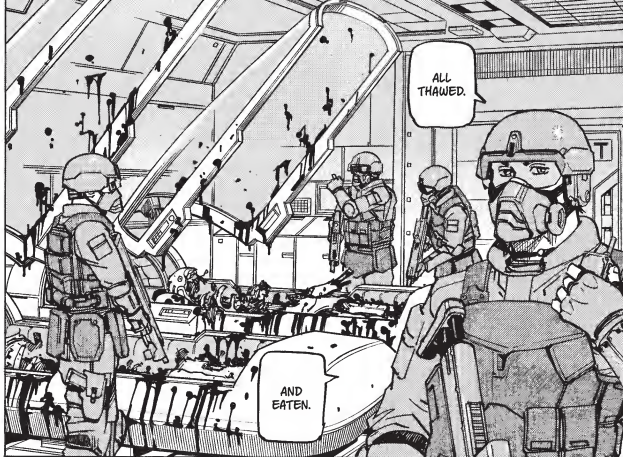
EDIBLE

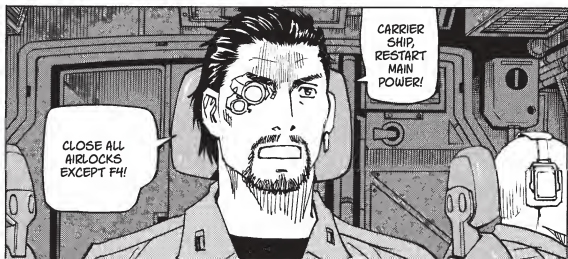
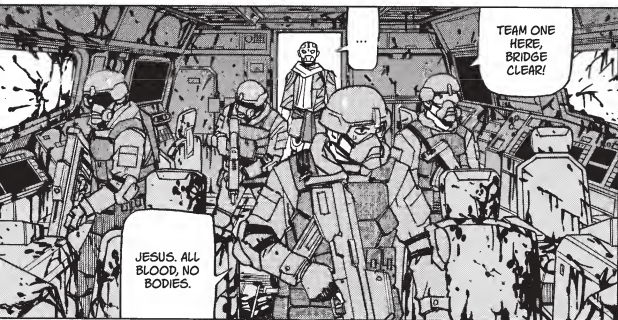
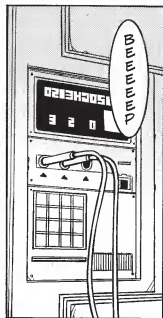
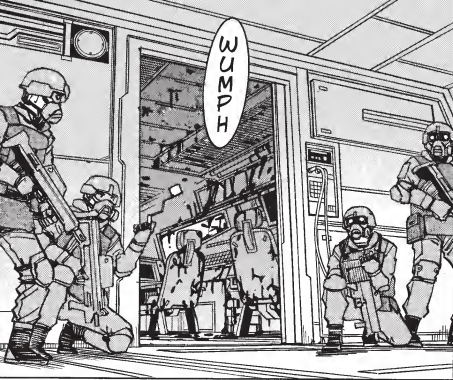




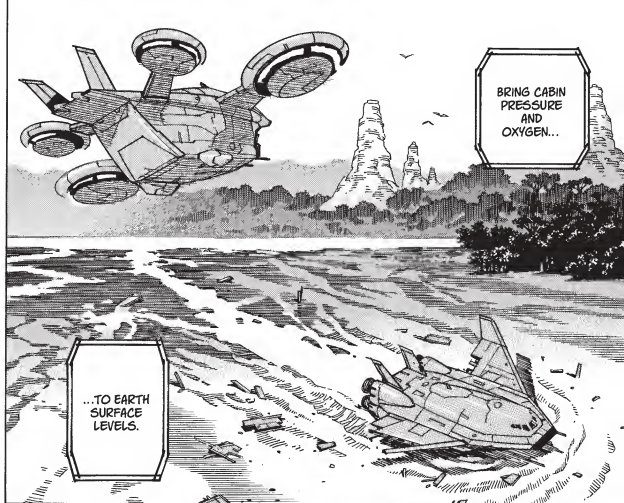






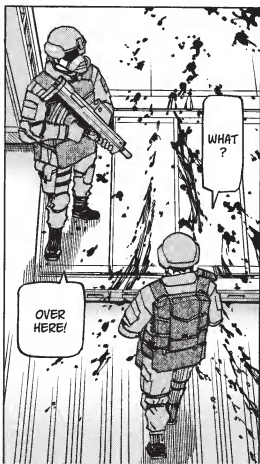






BRING CABIN  
PRESSURE  
AND  
OXYGEN...

...TO EARTH  
SURFACE  
LEVELS.



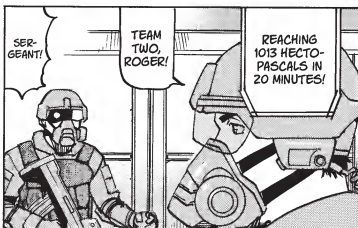
OVER  
HERE!

WHAT  
?



IRIS  
CHECK  
CLEAR!

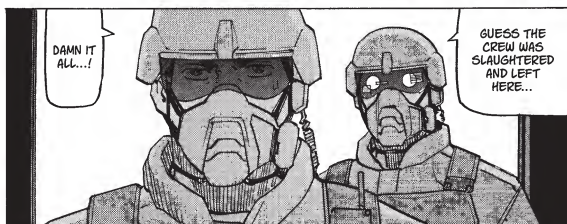
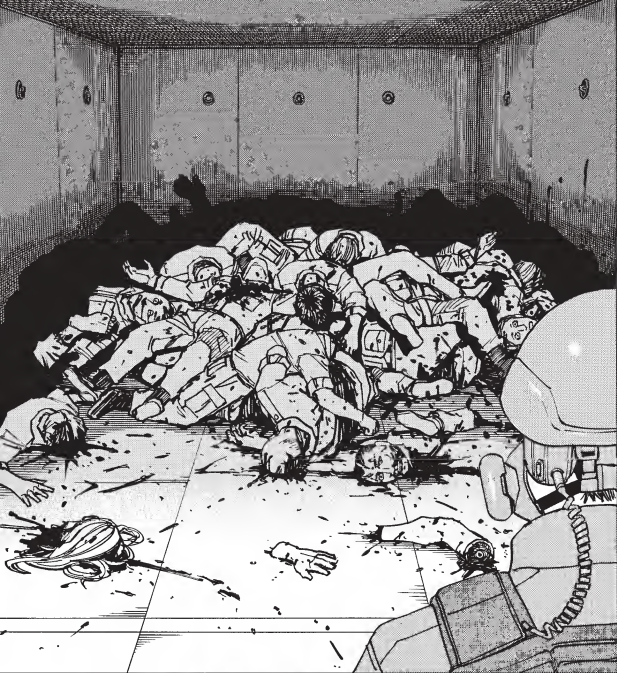
STARTING  
MAIN SYS-  
TEMS!



SER-  
GEANT!

TEAM  
TWO,  
ROGER!

REACHING  
1013 HECTO-  
PASCALS IN  
20 MINUTES!



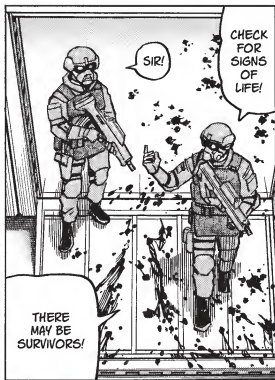




SEARCH  
EVERY INCH  
OF THIS  
SHIP!

HRRK!

THOCK



CHECK  
FOR  
SIGNS  
OF  
LIFE!

SIR!

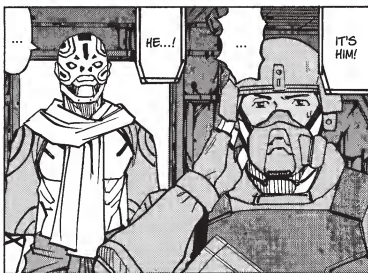
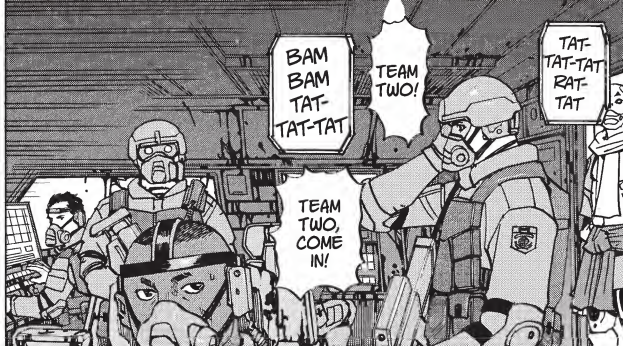
THERE  
MAY BE  
SURVIVORS!



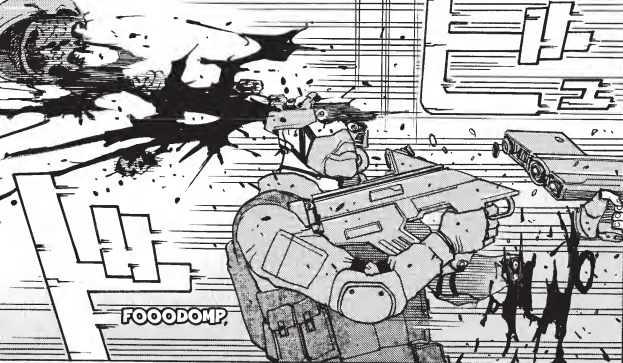
COUGH  
H

HAGH



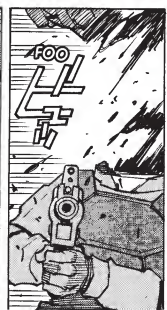
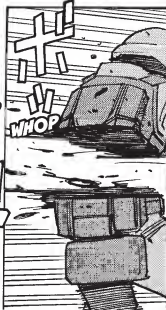
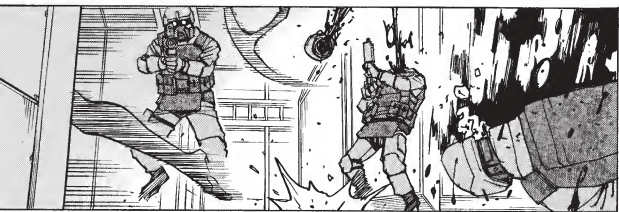




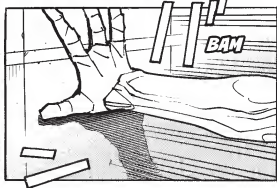
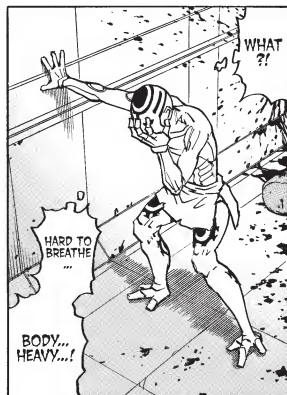
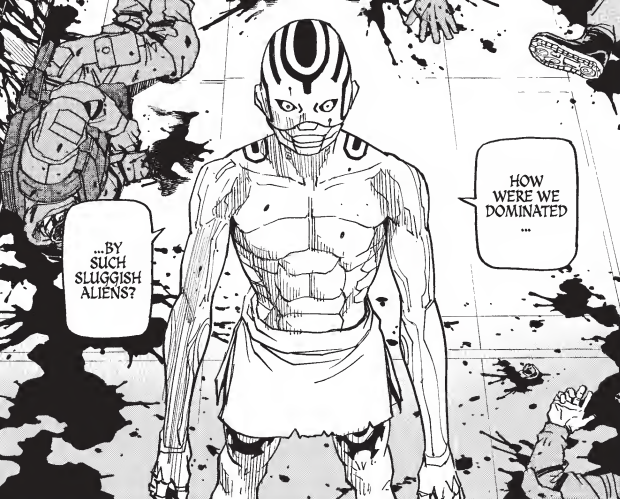


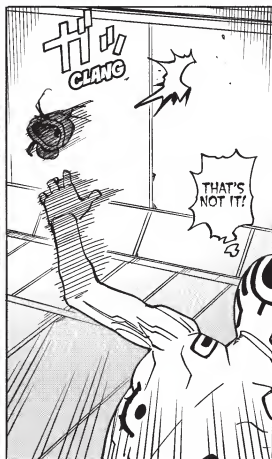
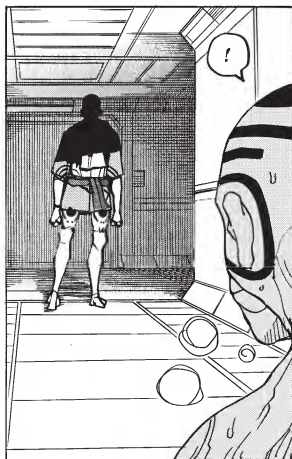
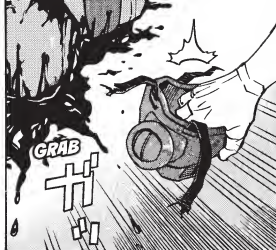




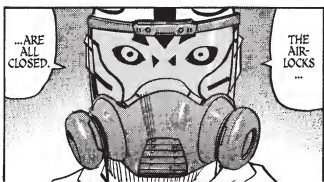
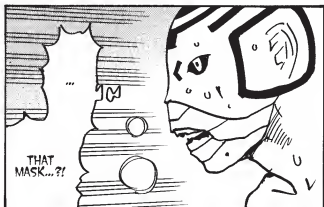
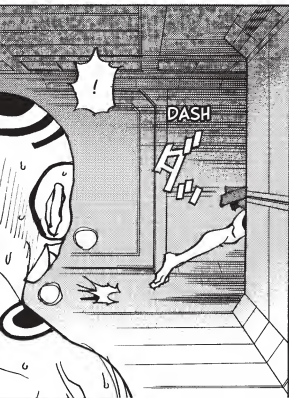
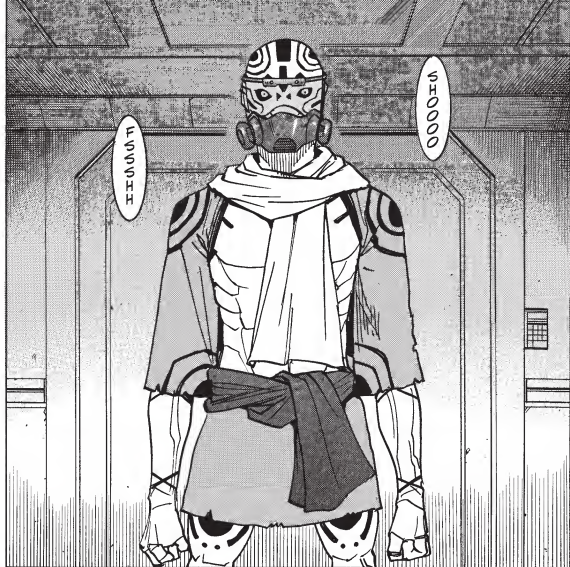




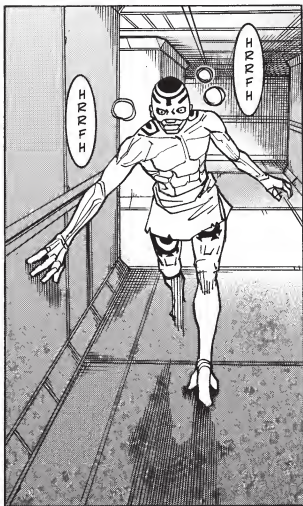
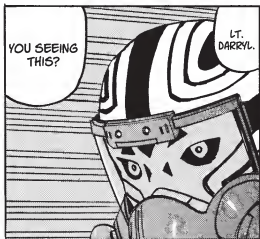
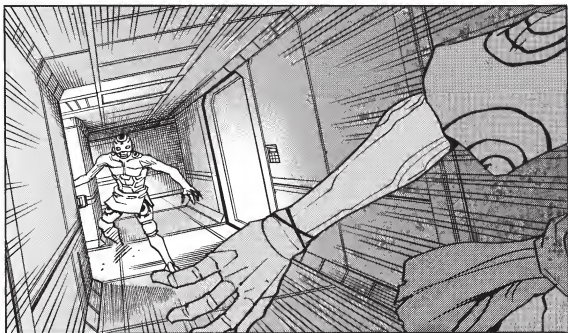


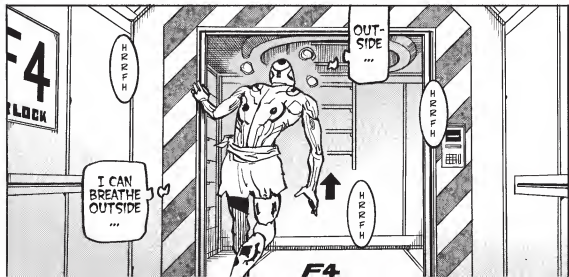
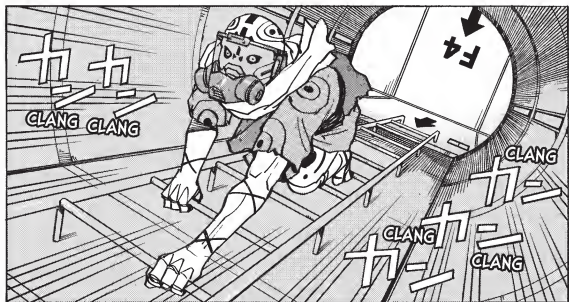
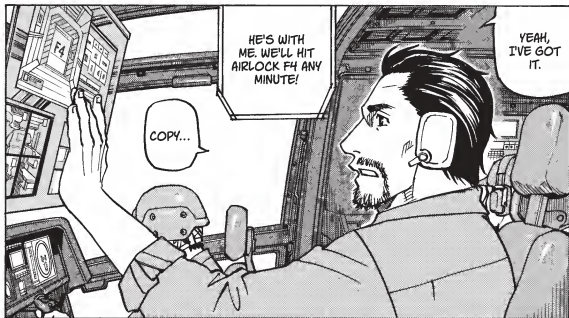


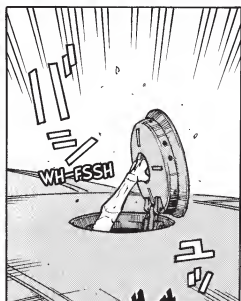
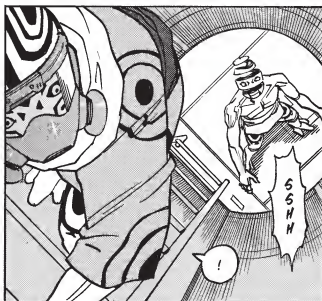
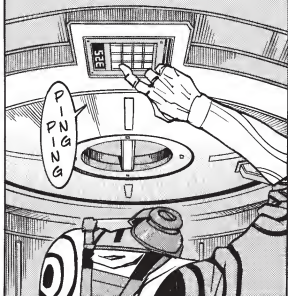


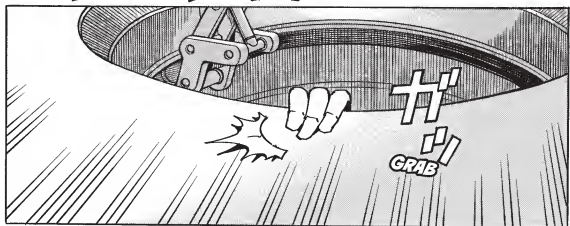
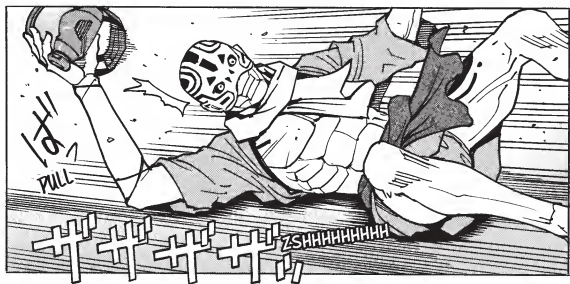




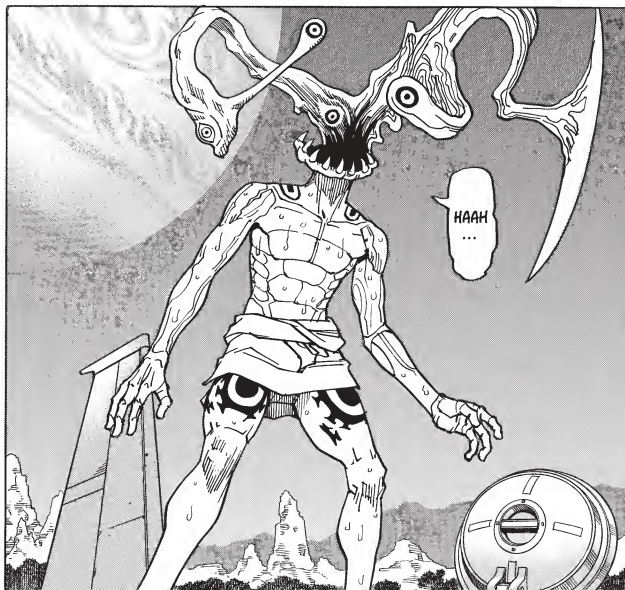
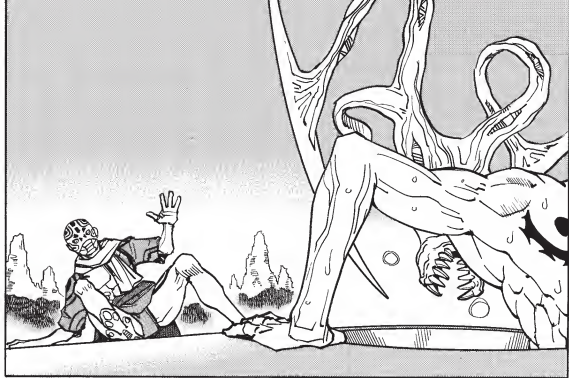




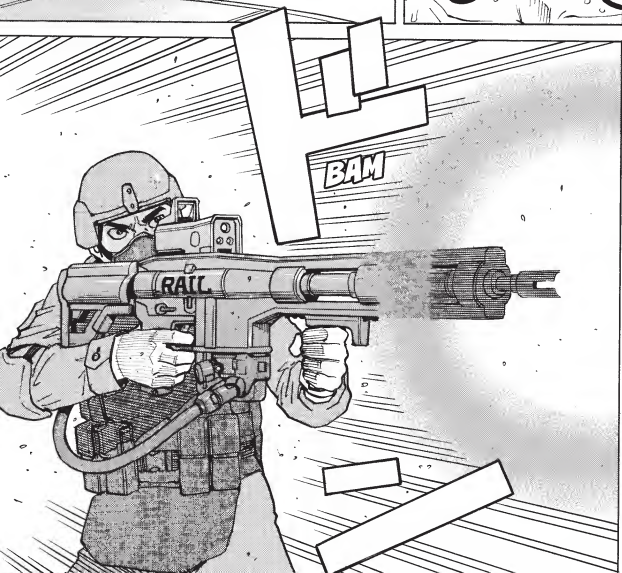
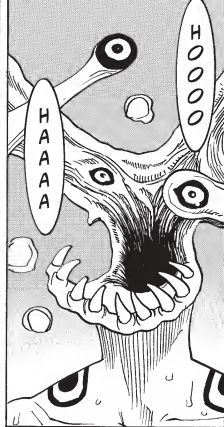
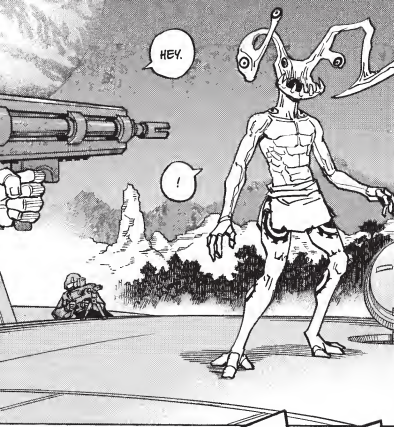


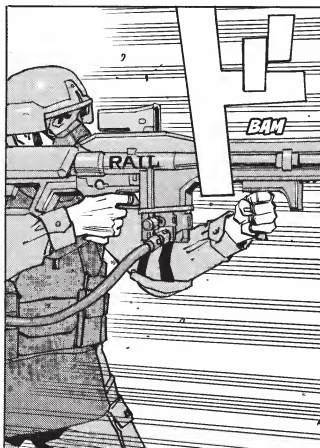
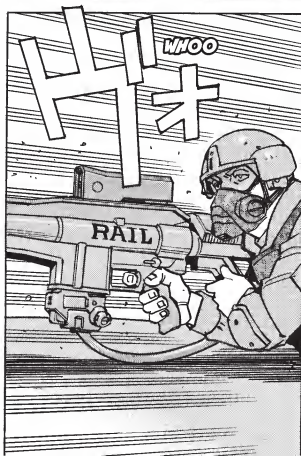


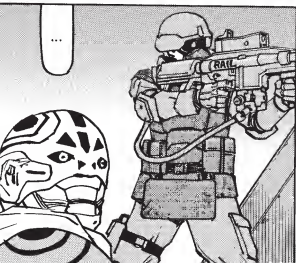
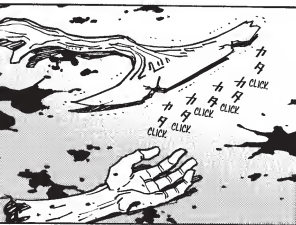
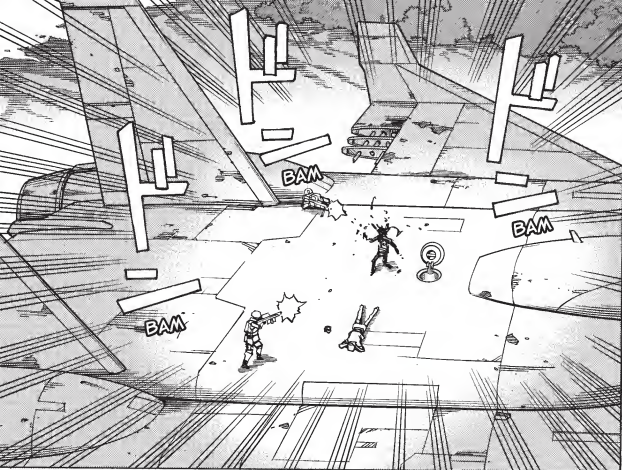
















I  
LOST 14  
MEN...

...TO  
ONE  
PARA-  
SITE.



MAX.  
EDGAR.  
HERNAN-  
DEZ.

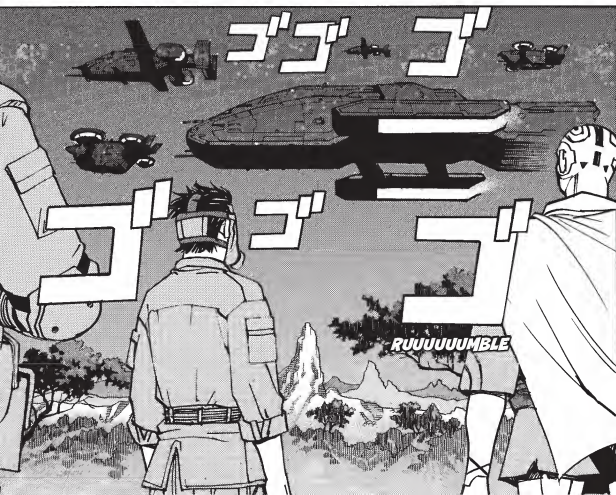
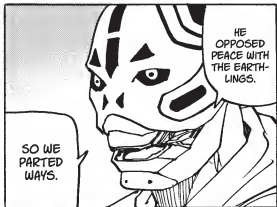
EVEN OS-  
BOURNE.



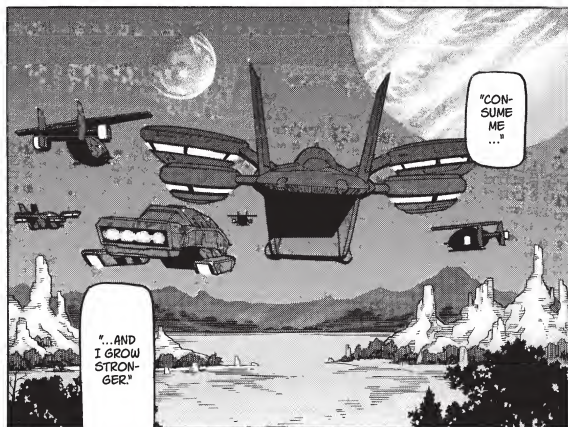
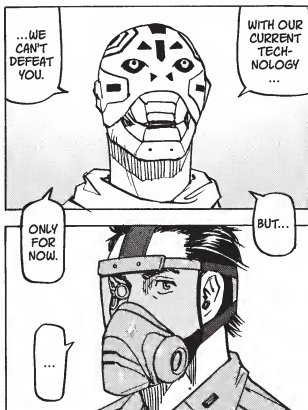
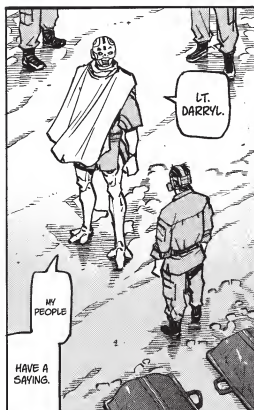
WE BLEW  
OUT HIS  
BRAINS.



DID YOU  
KNOW  
HIM?







END



## ◎ TAKATOSHI KUMAKURA

Born in 1970. While studying at Musashino Art University in 1995, he won the Fall *Afternoon* Four Seasons Award for “The Crows, the Girl, and the Yakuza.” He won again in winter for “Because You’re Definitely a Cute Girl.” In 1997, *Afternoon* carried his sci-fi series *Eden: It’s an Endless World!*, and his popularity took off. From 2008 to 2016, *Evening* ran his series *All-Rounder Meguru*, the story of a young man named Meguru Takayanagi, an amateur Shooto fighter.

## ● WHAT DRAWS YOU TO *PARASYTE*?

1. How the parasites remain richly individual characters even though they’re all driven by cold rationality.
2. How Migi and Shinichi “buddy up” to fight.
3. How the themes tackle everything from family problems to global environmental issues.
4. How Migi looks and talks. How surprisingly loveable I find Kana and Goto.

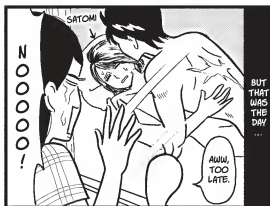
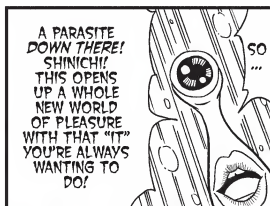
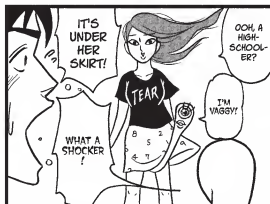
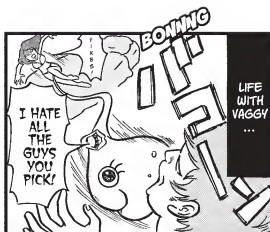
## ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

I wondered how I could highlight the fact that those who eat and those who are eaten are both made of the same flesh. I was inspired by *Alien*, obviously. I wanted to do the whole battle completely inside the spaceship, but as I was roughing it out I ended up with something closer to *Avatar*.



NEO  
PARASYSTEM



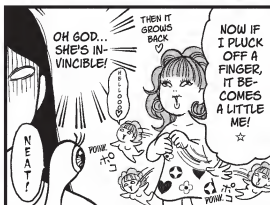
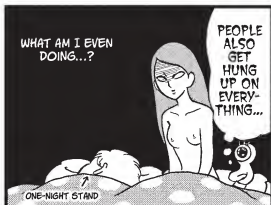
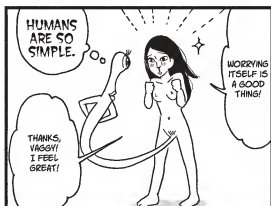
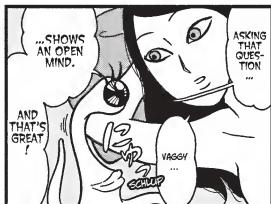




Ekoda-chan... You're just you...



BOOK: ON MY GLASSES



END



## ◎ YUKARI TAKINAMI

Born in 1980. Won the Winter *Afternoon* Four Seasons Award for *Rinshi!! Ekoda-chan*, which ran in the magazine from 2005 to 2014. Has also written columns and more for a variety of fashion magazines and weekly reviews. Her new series, *Asahaka na Yume Mishi*, has run in *Afternoon* since 2014.

## ● WHAT DRAWS YOU TO *PARASYTE*?

This is kind of like a pop quiz, huh? If I had to sum it up in one word, I'd say "Mercilessness mercilessness mercilessness mercifulness mercilessness mercilessness mercilessness mercilessness mercifulness."

## ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

I wanted to try to imitate the visual style. I think I did a surprisingly good job, if I do say so myself.



My wife ran out  
on me. 'Bout  
a year after  
we married, I  
guess.

You are  
Chinless  
Gen-kun...  
aren't  
you...?

Man  
can't  
live on  
delivery  
alone.

It's just  
a small  
job.

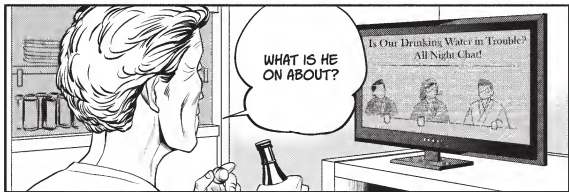
Batsu  
(Fail)

Gen-kun...  
Your eyes  
look...dry...

! TRUCKER GAGS: EATEN ALIVE !

**CHINLESS GEN AND I**  
ARE PARASITES

Akira Hiramoto









AS A  
MATTER  
OF FACT...

THAT'S  
A QUES-  
TION!

I WON'T ASK ANY  
QUESTIONS, BUT  
HOW DID YOU  
COME BY THOSE  
INJURIES?



ONCE WE  
HEAL, WE  
SWEAR  
WE'LL GET  
OUR HOME  
BACK...!!

WE SUR-  
VIVED...  
BUT  
ALMOST  
WISH WE  
HADN'T!



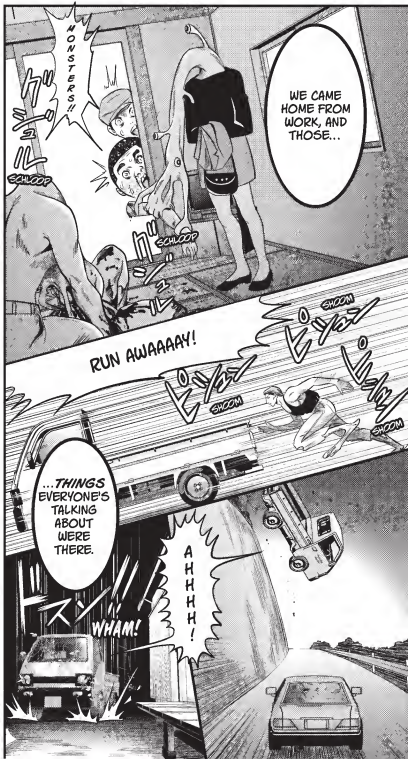
TOUGH  
BREAK. BUT  
YOU BOYS  
BETTER  
TAKE IT  
EASY FOR  
NOW...



BOT-  
TOMS  
UP!

DON'T  
MIND IF I  
DO!

HERE,  
HAVE  
ANOTHER  
DRINK.



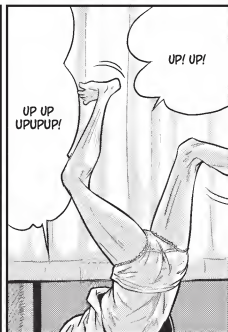
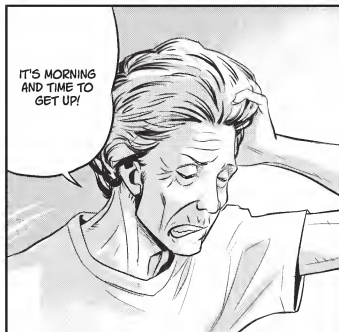
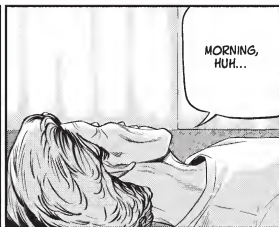
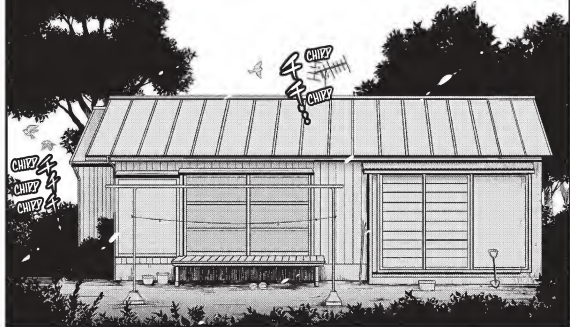
WE CAME  
HOME FROM  
WORK, AND  
THOSE...

RUN AWAAAAAY!

...THINGS  
EVERYONE'S  
TALKING  
ABOUT  
WERE  
THERE.

AHHHH!

WHAM!







...WHILE  
YOU TWO  
FEED OFF  
ME! YOU'RE  
NOTHING  
BUT  
WORMS!

HERE I'VE  
PRESERVED  
MY CHASTITY  
AND PRAYED  
FOR MY LATE  
HUSBAND...



AW, BUT WHO'LL  
MAKE SURE WE  
GET PROPER  
NUTRITION  
IF NOT YOU,  
GRANDMA  
MITSUYO?



...OR  
*PARASITES.*



MITSUYO-  
SAN...

MITSUYO-  
SAN...

ST-STOP  
THAT! YOU  
BEAST! I  
DON'T WANT  
YOUR FAVORS  
ANYMORE!

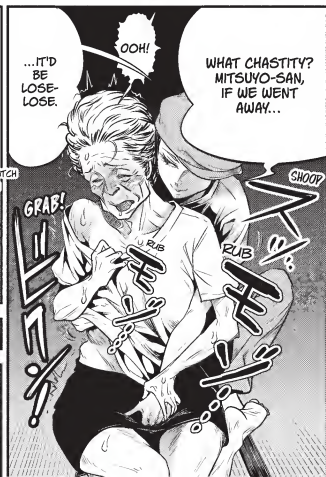
N-NO!  
MONSTERS!  
MON-  
STERRRRSSSS!

MITSUYO-  
SAN...

MITSUYO-  
SAN...

SCRATCH  
SCRATCH

AND SO...



...IT'D  
BE  
LOSE-  
LOSE.

OOH!

WHAT CHASTITY?  
MITSUYO-SAN,  
IF WE WENT  
AWAY...

GRAB!

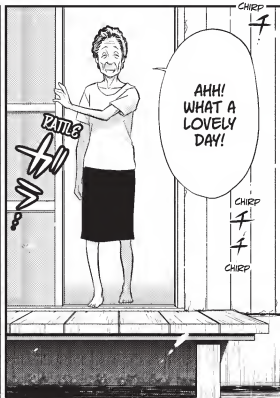
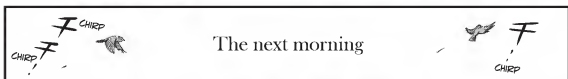
SHOOT





Three  
years  
later







H-HOW  
EMBAR-  
RASS-  
ING...



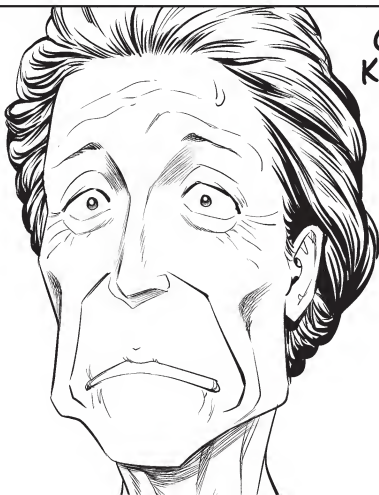
JUST A  
MINUTE,  
HAYASE-  
SAN!

O-OH, UH,  
MITSUYO-  
SAN...

RATTLE



YOU  
WENT  
AND  
DID  
IT!



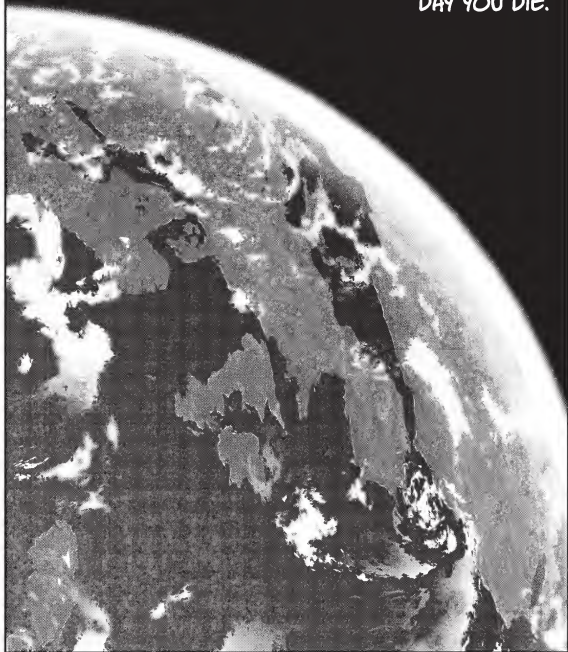
GEN!  
KENJI!



PEOPLE NEED HOSTS TO LIVE. YOU COULD BE NEXT.

HOLD  
CLOSE TO  
SOMETHING...

...UNTIL THE  
DAY YOU DIE.



END



## ◎ AKIRA HIRAMOTO

Born in 1976. Debuted in 1995 with *Sono Tomodachi ni Gimon Art*, serialized in *Young Magazine*. *Agonashi Gen to Ore Monogatari* ran in the same publication from 1998 to 2009. Started *Prison School* in 2011; in 2013, he won the Kodansha Manga Award for the series. Among his other works is *Me and the Devil Blues*.

### ● WHAT DRAWS YOU TO *PARASYTE*?

Pretty much everything, but in terms of the characters I like Ryōko Tamiya (Reiko Tamura) best. The scene in the park gets me no matter how many times I read it.

### ● WHAT ARE YOUR THOUGHTS ON DOING THIS *PARASYTE* TRIBUTE PIECE?

I wanted to avoid doing something that any of the other artists would have done. And I wanted to put all my love and courage into my drawing.





## TRANSLATION NOTES

### THROUGH YURA'S GATE - MOTO HAGIO

#### Choshi, page 6

Choshi is a city in Chiba, near Tokyo. Many of the characters in Yura's new home speak with a rural twang, but our translation largely avoids attempting to replicate this.

#### Ashika-maru, page 6

The *Ashika-maru* roughly translates to the *S.S. Sea Lion*.

#### That Old Poem, page 13

Grandma is referring to a poem from a famous collection called the *Shinkokinshu* ("New Collection of Ancient and Modern Poetry"), later anthologized in the *Hyakunin Isshu* ("One Hundred Poems by One Hundred Poets"). The poem translates roughly to: "The boatman going through Yura's gate has lost his oar—just so, my loving heart can't find the way." "Yura's gate" means the mouth of the Yura River. Tango, which Dr. Yui mentions, is the old name for the area around Kyoto.

#### Nara, page 14

Nara is one of the former capitals of Japan, located midway between Nagoya (where Yura goes to the hospital) and Tokyo. The building in this panel is the Daibutsu (Great Buddha) Hall, containing a massive statue of the Buddha. The deer in the corner is another common sight in the city.

#### Noh, page 14

Noh is an ancient form of theater in Japan. Its highly stylized presentation can make it seem slow. Royall Tyler's book *Japanese No Dramas* includes the translated text of the play referenced in this story (which he calls "The Diver").

#### The New Image, page 19

An *o-kaichou* is when a new statue or image of a deity or Buddha is unveiled.

#### Yakko Dance, page 19

A traditional style of dance. (Videos of performances can easily be found on the internet.)

#### Pearl Divers, page 20

Japan's pearls were traditionally supplied by *ama* ("sea women"), divers who would go to great depths to find and collect the gems. *Ama* are a frequent subject of traditional poetry, tying in with one of the motifs of this story.

#### Urashima Taro, page 20

The Japanese Rip van Winkle, Urashima Taro, went to the dragon's palace at the bottom of the sea, only to find hundreds of years had passed when he returned. The dragon's palace in the sea often shows up in Japanese folklore and legends.

#### Samuki, page 21

An old province located on the island of Shikoku. It corresponds to modern Kagawa Prefecture.

#### Saitama, page 23

The name of a prefecture near Tokyo, as well as its capital city.

#### Rudderless, page 24

The direct English translation of the Japanese, "to lose (his) oar," seemed too simple in English, so the translation uses a more difficult word. (The Japanese, *kaji wo tae*, is obscure enough to brook Koichi's question.)

### Singing Poetry, page 25

In ancient Japan, poems were sung rather than simply recited. (The word for poem, *uta*, can also mean song.) In these panels, Koichi sings part of the poem in this old style.

### Graduation, page 32

The Japanese school year ends in March, with the new year starting in April. (In principle, this coincides with the blooming of the cherry blossoms.) Japanese schools have a summer break from July to September, much like in the US, but it is considered to occur in the middle of the school year rather than at the end. The question about purchasing new bags refers to the fact that Japanese school uniforms also dictate the school bag all students must carry.

### Famous Elementary School, page 36

In some cases, the academic pressure in Japan starts so early that kids are pushed to get into top-tier elementary schools and even kindergartens, in hopes that it will eventually lead to admission to a well-known college. This is because one's career is often still heavily influenced by the school one attends.

### EAT IT TONIGHT, TOO - MOARE OHTA

#### Birth Certificate, page 68

This is actually a "family register" in the Japanese. A family register, or *koseki*, is an official document showing details of the family tree, including births, deaths, and marriages. Getting a new one, in this context, was probably not exactly legal—a bit like getting a false birth certificate.

#### Make Miso Soup, page 74

To ask someone to "make miso soup" for you is an old way of proposing in Japan. Here, though, it also plays on Yamavaki's obsession with healthful food.

#### *Namu*, page 87

The first word of the chant *namu amida butsu* (Praise to the Buddha Amida), a common mantra in Japanese Buddhism. The dead are typically cremated in Japan, hence the following scene in which the family discusses the state of the bones after the cremation.

### GRANNY'S REGRETS - TAKAYUKI TAKEYA

#### Translation style, page 101

This story was originally presented in two forms: One paragraph on the page was written in very heavy country dialect, and another, smaller paragraph "translated" it into standard Japanese. Here we have combined the two into one, going with a tougher feel to get across the narrative voice.

### PARAGRANT - YASUSHI NIRASAWA

#### Paragant, page 109

This word is a creation of Nirasawa-sensei's, meant to be a combination of the words "parasite" and "gigantic."

### MIGI'S JOURNEY - RIICHI UESHIBA

#### The art of Migi's Journey, pages 213-240

Riichi Ueshiba's story is absolutely packed with (literally and figuratively) fantastic details. The decision was made not to translate and retouch every piece of background text, both because of the amount of work that would be involved, and because the Japanese text is so central to the effect in much of the artwork. Only the most relevant text was translated, primarily that appearing on screens, including Migi's cell phone.

The artwork in this story is a veritable *Where's Waldo* of mythological and pop culture references, and it would probably be impossible to catalogue them all, but we can take note of a few here.

First panel, page 213

The creature in the lower right has the text “Cool Japan” on it, the name of a campaign by the Japanese government to use Japanese pop culture to promote engagement with the country. The bag it’s holding is labeled “Miku,” as in Hatsune Miku, the Vocaloid.



Bus passenger, page 215

A lot is happening on the bus here, but to take just one thing, notice the figure with the bulbous eyes carried by the girl on the left of page 215. This is a *dogu*, a type of clay figurine characteristic of Japan’s prehistoric Jomon Period. The girl’s outfit alludes broadly to an ancient style of dress.



The floating character *hon* (本), meaning “book,” occurs repeatedly (like in the first panels of pages 213, 218), as do references

to “short-bob hair.” (Indeed, hair styles in general seem to be emphasized.)

Tenmangu, page 216  
A shrine to Sugawara



no Michizane, the patron saint of literature. There are thousands of “Tenmangu” shrines in Japan, but one of the most important is in Dazaifu, Fukuoka Prefecture—and Tofuro is right on the way, so that’s probably where this bus is headed.



Second panel, page 216  
The name “Junkai Books” means “Wandering Books.”

Books, page 217  
Most of the books

here are references to Japanese popular culture. For example, “Beautiful Dreamer” was the name of the *Urusei Yatsura* movie directed by Mamoru Oshii (the cover art, in sketch form, is on the book), while “24hr Police Station” is one of actor Shingo Yanagisawa’s comedy bits. Long-distance trains used to be called “blue trains,” for the color of their sleeper cars. Ryotaro Shiba was a prolific essayist and historian, and *Hanagami* is one of his novels. *Okiyohagi no Megane-biiki* (roughly, “Okiyohagi’s Glasses-grabbing”) is a reference to a radio comedy duo. The *Madoka* and *Anohana* titles were changed slightly in the original Japanese to prevent copyright issues.



Macedonian Army, page 218

*Historie* is one of the works Hitoshi Iwaaki created after finishing *Parasyte*. It's about a young man who becomes an aide to Alexander the Great.



Zasshonokuma,  
page 220

A location in Fukuoka. (In the same panel, an ad promotes *Afternoon*, the magazine *Parasyte* ran in.)

First panel, page 220

*Afternoon* is the Kodansha magazine in which the stories for this anthology first ran.

Third panel,  
page 221

There's a girl waving a Shinto-



style sacred branch. The back of her jacket says *Izanagi-ryu* (Izanagi School), a reference to a folk variety of Onmyodo on the island of Shikoku. (Onmyodo is a system of divination that melds five-elements, yin-yang, and other philosophical and esoteric beliefs.)

Catfish, pages 221, 222, 231

Notice the catfish here and there. Catfish, or *namazu*, are at the heart of a number of legends in Japan, including one that says earthquakes are caused by a great catfish (*jishin-uo* or "earthquake fish") waving its tail. The catfish sign on page 231 includes a rock labeled "Kaname-



ishi" ("Rock of Need"). Two different shrines in Japan, one in Miyagi Prefecture and one in Chiba, have rocks by this name; half-buried in the ground, they are supposed to help prevent earthquakes.

Ai Hashimoto, page 223

An actress.

Click Clack, page 239

Most Japanese apartments have an entrance hall that is separated from the main room or living area by a door. This is why Shinichi can hear a door open and shut even though the door to the room he's in remains closed.



## KISEI!! EKODA-CHAN - YUKARI TAKINAMI

Ekoda, page 275

Yukari Takinami is best known for her four-panel gag manga, *Rinshi!! Ekoda-chan*, about a young woman named Ekoda who lives (funnily enough) near Ekoda Station in Tokyo. (Here, *Rinshi* is replaced with *Kisci*, "Parasite.") It's Ekoda's "policy" to go nude around the house, hence her state of undress in most of these comic strips.

Vaggy, page 275

Called "O-mankii" in Japanese. This name is modeled on Migi ("Righty"), but is based on the part of the heroine's body this parasite has infested.

*Oh My Glasses!*, page 277

The title, *Aa, Megane-sama* is a pun on the series *Aa, Megami-sama* (*Oh My Goddess!*), which also ran in *Afternoon*.

## CHINLESS GEN AND I ARE PARASITES - AKIRA HIRAMOTO

Chinless Gen, page 279

This story is based on Hiramoto's manga *Agonashi Gen to Ore Monogatari* (The Story of Chinless Gen and I), about an eponymous delivery guy. ("*Ago-nashi*" means "Chinless" and is also the name of Gen's delivery service.) The titles of the chapters usually feature the word "Trucker" accompanied by a word describing the subject matter. ("Eaten alive," or *hoshoku*, is one word in Japanese.)

Parasytes, page 285

Both the dialogue and the pictures here allude to a late scene in the original series. It uses the same pun in which *kiseichuu* ("life-sucking insect," *i.e.*, parasite) is replaced with *kiseijuu* ("life-sucking beast," a coined term represented in English as "parasyte"). In Japanese, however, parasites are referred to by the transliterated English term *parasito*. The suggestion here, as noted by the translator from the main series, Andrew Cunningham, is that the "parasyte" in the title is, in fact, humanity.



NEO  
**PAKAS** SYSTEM

"Parasyte fans should get a kick out of the chance to revisit Iwaaki's weird, violent, strangely affecting universe. Recommended." -Otaku USA Magazine

"A great anthology containing an excellent variety of genres and styles." -Manga Bookshelf

Based on the critically acclaimed classic horror manga

The first new *Parasyte* manga in  
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# NEO PARASYTE

BY ASUMIKO NAKAMURA, EMA TOYAMA, MIKI RINNO, LALAKO KOJIMA, KAORI YUKI,  
BANKO KÜZE, YUUKI OBATA, KASHIO, YUI KUROE, ASIA WATANABE, MIKIMAKI,  
HIKARU SURUGA, HAJIME SHINJO, RENJURO KINDAICHI, AND YURI NARUSHIMA

A collection of chilling new *Parasyte* stories from Japan's top shojo artists!

Parasites: shape-shifting aliens whose only purpose is to assimilate with and consume the human race... but do these monsters have a different side? A parasite becomes a prince to save his romance-obsessed female host from a dangerous stalker. Another hosts a cooking show, in which the real monsters are revealed. These and 13 more stories, from some of the greatest shojo manga artists alive today, together make up a chilling, funny, and entertaining tribute to one of manga's horror classics!

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**KC**  
**KODANSHA**  
**COMICS**

# H A P P I N E S S

——ハピネス——

By Shuzo Oshimi

## From the creator of *The Flowers of Evil*

Nothing interesting is happening in Makoto Ozaki's first year of high school. His life is a series of quiet humiliations: low-grade bullies, unreliable friends, and the constant frustration of his adolescent lust. But one night, a pale, thin girl knocks him to the ground in an alley and offers him a choice. Now everything is different. Daylight is searingly bright. Food tastes awful. And worse than anything is the terrible, consuming thirst...

## Praise for Shuzo Oshimi's *The Flowers of Evil*

"A shockingly readable story that vividly—one might even say queasily—evokes the fear and confusion of discovering one's own sexuality. Recommended." —The Manga Critic

"A page-turning tale of sordid middle school blackmail." —Otaku USA Magazine

"A stunning new horror manga." —Third Eye Comics

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KODANSHA  
COMICS

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# The Black Museum <sup>The</sup> Ghost and the Lady

By Kazuhiro Fujita

Deep in Scotland Yard in London sits an evidence room dedicated to the greatest mysteries of British history. In this “Black Museum” sits a misshapen hunk of lead—two bullets fused together—the key to a wartime encounter between Florence Nightingale, the mother of modern nursing, and a supernatural Man in Grey. This story is unknown to most scholars of history, but a special guest of the museum will tell the tale of The Ghost and the Lady...

**Praise for Kazuhiro Fujita’s *Ushio and Tora***

“A charming revival that combines a classic look with modern depth and pacing... **Essential viewing both for curmudgeons and new fans alike.**” — Anime News Network

“**GREAT!** The first episode of *Ushio and Tora* captures the essence of ‘90s anime.” — IGN

Japan's most  
powerful spirit  
medium delves  
into the ghost  
world's greatest  
mysteries!

Story by Kyo  
Shirodaira, famed  
author of mystery  
fiction and creator of  
*Spiral*, *Blast of Tempest*,  
and *The Record of a  
Fallen Vampire*.



Both touched by spirits called yōkai, Kotoko and Kurō have gained unique superhuman powers. But to gain her powers Kotoko has given up an eye and a leg, and Kurō's personal life is in shambles. So when Kotoko suggests they team up to deal with renegades from the spirit world, Kurō doesn't have many other choices, but Kotoko might just have a few ulterior motives...

# IN/SPECTRE

**STORY BY KYO SHIRODAIRA**  
**ART BY CHASHIBA KATASE**

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"I'm pleasantly surprised to find modern shojo using cross-dressing as a dramatic device to deliver social commentary... Recommended."

-Otaku USA  
Magazine



# The. prince in his dark days

By Hico Yamanaka

A drunkard for a father, a household of poverty... For 17-year-old Atsuko, misfortune is all she knows and believes in. Until one day, a chance encounter with Itaru—the wealthy heir of a huge corporation—changes everything. The two look identical, uncannily so. When Itaru curiously goes missing, Atsuko is roped into being his stand-in. There, in his shoes, Atsuko must parade like a prince in a palace. She encounters many new experiences, but at what cost...?

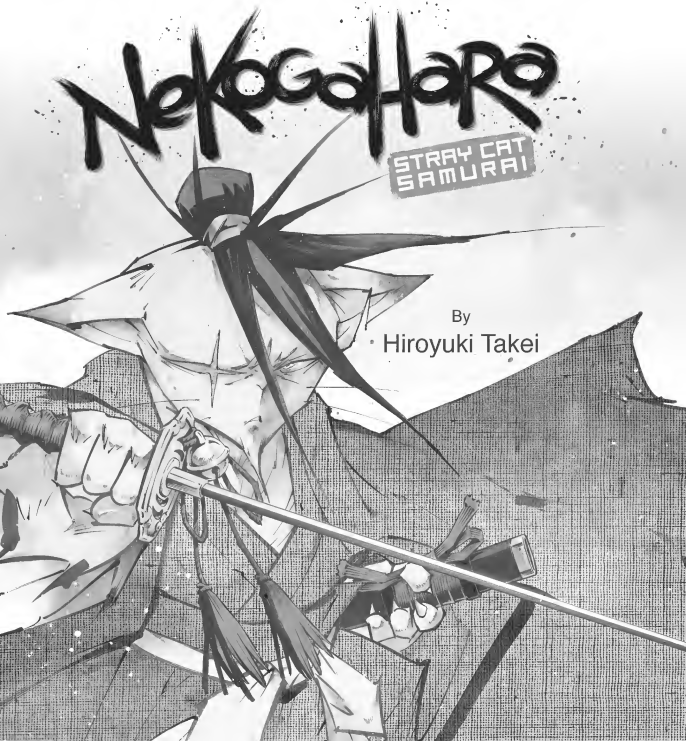
*New action series from Hiroyuki Takei, creator of  
the classic shonen franchise Shaman King!*

In medieval Japan, a bell hanging on the collar is a sign that a cat has a master. Norachiyo's bell hangs from his katana sheath, but he is nonetheless a stray — a ronin. This one-eyed cat samurai travels across a dishonest world, cutting through pretense and deception with his blade.

# NekoGallaro

**STRAY CAT  
SAMURAI**

By  
Hiroyuki Takei



*The award-winning manga about what happens inside you!*

“Far more entertaining than it ought to be... what kid doesn't want to think that every time they sneeze a torpedo shoots out their nose?”

—Anime News Network



Strep throat! Hay fever! Influenza! The world is a dangerous place for a red blood cell just trying to get her deliveries finished. Fortunately, she's not alone...she's got a whole human body's worth of cells ready to help out! The mysterious white blood cells, the buff and brash killer T cells, even the cute little platelets—everyone's got to come together if they want to keep you healthy!

A new series from the creator of *Soul Eater*, the megahit manga and anime seen on Toonami!

"Fun and lively...  
a great start!"  
-Adventures in  
Poor Taste

# FIRE FORCE

By Atsushi Ohkubo

The city of Tokyo is plagued by a deadly phenomenon: spontaneous human combustion! Luckily, a special team is there to quench the inferno: The Fire Force! The fire soldiers at Special Fire Cathedral 8 are about to get a unique addition. Enter Shinra, a boy who possesses the power to run at the speed of a rocket, leaving behind the famous "devil's footprints" (and destroying his shoes in the process). Can Shinra and his colleagues discover the source of this strange epidemic before the city burns to ashes?



"An emotional and artistic tour de force! We see incredible triumph, and crushing defeat... each panel [is] a thrill!"

—Anitay

"A journey that's instantly compelling."

—Anime News Network

# WELCOME TO THE BALLROOM

By Tomo Takeuchi

Feckless high school student Tataru Fujita wants to be good at something—anything. Unfortunately, he's about as average as a slouchy teen can be. The local bullies know this, and make it a habit to hit him up for cash, but all that changes when the debonair Kaname Sengoku sends them packing. Sengoku's not the neighborhood watch, though. He's a professional ballroom dancer. And once Tataru Fujita gets pulled into the world of ballroom, his life will never be the same.





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